

Synopsis of the contents of the British Museum. Department of Greek and
Roman Antiquities. Mausoleum Room

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Synopsis

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Synopsis
of

BRITISH MUSEUM.

A GUIDE

TO

THE MAUSOLEUM ROOM

IN THE DEPARTMENT OF

GREEK AND ROMAN ANTIQUITIES.

PRINTED BY ORDER OF THE TRUSTEES.

1886.

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NOTE.—In this Guide certain works and collections have been referred to in an abbreviated form, of which the fuller titles are as follows:—

- Anc. Greek Inscriptions in Brit. Mus.* { The Collection of Ancient Greek Inscriptions in the British Museum, edited by C. T. Newton. Pt. I. 1874; Pt. II. 1883; Pt. III. in progress.
- Annali dell' Inst. Arch.* . *Annali dell' Istituto di Corrispondenza Archeologica, Roma.* 1829–1885.
- Antiquities of Ionia* . . *Antiquities of Ionia, published by the Society of Dilettanti.* Pt. IV. London, 1881.
- Classical Museum* . . *The Classical Museum. A Journal of Philology, and of Ancient History and Literature.* 7 vols. London, 1844–1850.
- Falkener, Daedalus* . . *E. Falkener. Daedalus, or the Causes and Principles of the Excellence of Greek Sculpture.* London, 1860.
- Friederichs-Wolters, Gipsabgüsse.* { *Gipsabgüsse Antiker Bildwerke. Bausteine von Carl Friederichs neu bearbeitet von Paul Wolters.* Berlin, 1885.
- Mon. dell' Inst. Arch.* . *Monumenti dell' Istituto di Corrispondenza Archeologica, Roma.* 1829–1885.
- Mus. Marbles* . . . *Description of Ancient Marbles in the British Museum, 1812–1861. Published by the Trustees of the British Museum.*
- Newton, Hist. Disc.* . . *C. T. Newton. History of Discoveries at Halicarnassus, Cnidus, and Branchidae, vol. i. (plates); vol. ii. pts. 1–2 (text).* London, 1862.
- Newton, Travels and Discoveries.* { *C. T. Newton. Travels and Discoveries in the Levant.* 2 vols. London, 1865.
- Overbeck, Gr. Plastik* . *J. Overbeck. Geschichte der Griechischen Plastik, 3rd edit.* Leipzig, 1881–2.
- Rayet et Thomas, Milet et le Golfe Latmique.* } *Olivier Rayet et Albert Thomas. Milet et le Golfe Latmique.* 2 vols. Paris, 1877–1885.
- S. and B.* . . . *Salzmann and Biliotti Collection.*

C. T. NEWTON.

Among the restorations of the Mausoleum proposed since the discovery of the marbles are—

(1.) Restoration of the Mausoleum, by Mr. R. P. Pullan, in Newton, Hist. Disc., I. pls. 18-19, II. p. 157, fol.

(2.) The Mausoleum at Halicarnassus restored, &c., by James Fergusson, London, 1862.

(3.) Das Maussoleum oder das Grabmal des Königs Mausolos von Karien, von Chr. Petersen, Hamburg, 1867.

Among the restorations proposed previous to the discovery of the marbles are—

(1.) Mr. E. Falkener's, in the Museum of Classical Antiquities, I. p. 157, with plate.

(2.) Mr. Cockerell's, in the Classical Museum, V. pp. 193-6.

For a list of the others, see Newton, Hist. Disc., II. p. 189.

GUIDE TO THE MAUSOLEUM ROOM.

INTRODUCTION.

THE marbles exhibited in this room are for the most part the fruit of three expeditions to the site of Halikarnassos, the capital of Caria, on the west coast of Asia Minor, now called Budrum. From time to time, from the seventeenth century onward, travellers who visited Budrum had remarked in the Castle of St. Peter there a number of pieces of frieze in high relief, and of the best period of Greek sculpture. This castle was built by the Knights of St. John of Jerusalem in the fifteenth century, as one of the line of fortresses by which they guarded the coast between Rhodes and Smyrna.

The Knights of St. John took possession of Budrum in 1402, and at once commenced building the Castle of St. Peter. The original fortress was from time to time extended and repaired during the course of the fifteenth century, and was not finally completed till 1522, when Sultan Solyman laid siege to Rhodes. We know from contemporary and subsequent historians that the principal materials used by the Knights in the construction of the Castle at Budrum were the ruins of the celebrated tomb of Mausolos, which ranked among the Seven Wonders of the ancient world, and of which the name is still employed to designate sumptuous sepulchral monuments.

Mausolos, sometimes styled prince or dynast of Caria by Greek writers, but in reality a Satrap under the King of Persia from B.C. 377 to 353, succeeded his father Hekatomnos in a dominion which under the feeble rule of the Great King became hereditary in his family, till the conquest of Asia by Alexander the Great put an end to the

dynasty. Mausolos transferred the seat of his government from Mylasa, in the interior of Caria, to Halikarnassos, a city on the sea coast, which he greatly enlarged and embellished, rebuilding it on a plan, the symmetry and beauty of which is described by Vitruvius. He was succeeded in his dominion by his sister and wife Artemisia, who during her short reign B.C. 353-351 erected the magnificent tomb which commemorated for all time the fame of her illustrious consort and her own sorrow. The obsequies of Mausolos were celebrated with peculiar solemnity; poets and rhetoricians contended for prizes in oratory and poetry, of which the theme was an eulogium on the departed Prince. In this contest Theodektes obtained the prize for his tragedy "Mausolos," and Theopompos overcame Isokrates. For the construction and decoration of the tomb, Artemisia invoked the aid of the most renowned architects and sculptors of her time. The architects, as we learn from Vitruvius, were Satyros and Pythios, and four artists of the later Athenian school, Skopas, Leochares, Bryaxis and Timotheos, were employed on the sculptures which adorned the sides of the tomb; while the chariot group crowning it was executed by Pythis, whom we may assume to have been the architect associated with Satyros in designing the structure, and who elsewhere is called Pythios. The sculpture and architecture were executed in Parian marble of the finest quality, and the exceeding costliness of the material employed contributed largely to the fame of the monument.

That the sculptured slabs noticed by travellers in the Castle at Budrum had once formed part of the decorations of the Mausoleum had been long assumed by archæologists, but it was not till 1846 that steps were taken to verify this assumption. In that year Lord Stratford de Redcliffe, then British Ambassador at the Porte, obtained from Sultan Abdul Medjid the permission to remove the

sculptures from the Castle, and on their arrival in England presented them to the Trustees of the British Museum. In 1856 an expedition was sent to Budrum under the auspices of the Foreign Office, and under my direction. The objects of this expedition were to remove from the Castle certain lions which had been built into its walls by the Knights, and also to search for the site of the Mausoleum itself.

Both these objects were attained in the course of the expedition. The site of the tomb of Mausolos was discovered in the centre of the ancient city, just where the description of Vitruvius led us to expect to find it, and there many remains of the architecture and sculpture of the tomb were disinterred. The lions were removed from the Castle by the authority of a firman from the Porte, and from the evidence of the fragments found on the site of the Mausoleum it was ascertained that these lions, as well as the reliefs taken from the Castle in 1846, had unquestionably belonged to the Mausoleum.

The site of the Mausoleum when discovered in 1856 was encumbered with Turkish houses and garden walls, all built with fragments of the architecture and sculpture. Twelve of these houses were removed between 1856 and 1859, but the site was not completely cleared till 1865, when a third expedition was sent under the direction of Mr. Vice-Consul Biliotti and Mr. Salzmann, and when a few more fragments of sculpture were discovered *in situ*.

In the same year a slab of the frieze which had been in a palace at Genoa since the middle of the last century was purchased by the Trustees from the Marchese Serra.

In 1876 two fragments of the frieze were obtained from a Turkish house in the town of Rhodes, whither they had been transported in the time of the Knights.

In 1879, H.I.M. Sultan Abdul Hamed presented a fragment of the frieze representing an Amazon, which was formerly in the Imperial Museum at Constantinople.

What we know of the original design of the Mausoleum is derived from a few scanty notices in Pliny and other ancient authors, taken in combination with remains discovered *in situ*. In the structure of the tomb of Mausolos may be recognised a type of which there are several extant examples in Greek and Roman architecture.

It consisted of a lofty basement on which rested a *cella*, surrounded by 36 Ionic columns; above this was a pyramid of twenty-four steps. The whole structure, 140 feet in height, according to Pliny, was crowned by a chariot group in marble, in which probably stood Mausolos himself, represented after his apotheosis. The peristyle edifice, Pliny's *pteron*, which rose above the basement, was, we may assume, encircled by the frieze sculptured in high relief, which represented a battle between Greeks and Amazons, and of which many pieces have been recovered. Fragments have been found of two other friezes, one of which may have formed a belt round the basement, the other may have crowned the walls of the *cella* within the peristyle. In the course of the excavations fragments of many statues and of lions were found. Some of these statues may have stood between the columns of the peristyle. The lions, in accordance with a well-known motive in Greek sepulchral architecture, must have been stationed all round the tomb as its guardians.

The more important architectural marbles from the Mausoleum exhibited in this room are as follows:—

A cornice richly decorated with projecting lions' heads and intervening ornaments; the frieze with the Amazonomachia already mentioned, and which is generally admitted to have been the frieze of the Order; portions of architrave; two Ionic capitals; two drums of Ionic columns; base of Ionic column.

These formed the several members of the Order in the peristyle, and furnish approximate data for its restoration.

A number of steps from the pyramid were also discovered. These, studied in connection with the statement of Pliny and the remains of a chariot discovered *in situ*, aid us materially in trying to form a conception of the original design. But no restoration which has as yet been proposed can be regarded as more than conjectural, for we cannot fix with certainty the height of the basement, the height of the columns of the peristyle, the width of the intercolumniation, the area of the basement or of the platform on the top of the pyramid, or the position of the many statues which adorned the building. The problem of the restoration of the Mausoleum will probably remain unsolved unless some unexpected discovery at Budrum or elsewhere in the Hellenic world contribute fresh evidence. As we know that the Castle of St. Peter at Budrum was built out of the ruins of the Mausoleum, it may be assumed that many architectural marbles and fragments of sculpture are still embedded in its walls.

SCULPTURES IN RELIEF.

The works in relief found on the site of the Mausoleum consist of portions of three distinct friezes, and a series of reliefs in panels. Of these, the most important is the frieze of the Order. Of this frieze the British Museum possesses seventeen slabs, twelve of which were removed from the Castle of St. Peter in 1846, and four more were discovered in 1856-59 on the site of the Mausoleum. One other slab of this frieze, No. 17, was formerly in the Villa di Negro at Genoa, to which place it was probably transported from Budrum by one of the Knights of St. John, some time in the fifteenth or early in the sixteenth century, and was purchased from the Marchese Serra in 1865. The entire length of these slabs is 85 ft. 9 in., the height 2 ft. 11½ in.; they all represent combats of Greeks and Amazons. The slabs do not follow in regular se-

quence, but are taken from various parts of the series; nor have we any evidence as to the sides of the building which they occupied except in the case of those found *in situ* (8-11), which are probably from the eastern side. Those four slabs are evidently by the same artist, and are far superior in preservation to those from the Castle.

Throughout the series the Amazons are represented some on foot, others on horseback. Their weapons are the battle-axe or *pelekys*, the bow, and the sword. From the action of several of those on horseback, it is to be presumed that they were represented using spears; but as no trace of these weapons appears at present on the marble, they may have been painted on the ground of the relief; or in some cases made of metal and attached to the marble. On their left arms the Amazons wear the *pelta*. Their dress is generally a *chiton*, reaching to the knees, which is open at the side, so as to leave one thigh or breast uncovered in violent action. Some wear over the *chiton* a *chlamys*, twisted round the arm, and with the ends flying in the wind. On one slab only the figures wear a *chiton* with sleeves and *anaxyrides*. The feet are mostly naked, but buskins, *endromides*, occur on some figures. When the head is covered, the Phrygian cap, or a kind of linen coif is worn; but many have the hair drawn back and gathered into a topknot behind. In one instance only a crested helmet is worn.

All the Greeks are on foot; some of them are represented naked, others wear a *chiton*, reaching to the knees, or a *chlamys* twisted round the arm. Their weapons are the sword and the javelin: they wear no armour but Argolic bucklers, and helmets, some of which are Corinthian. One figure, which must represent Herakles or Theseus, is armed with a club and wears a lion's skin. Throughout, there is a skilful opposition of nude and draped, of male and female forms. Among the Greek warriors, some are beardless youths: others in the maturity of their strength.

In the composition, the groups and figures are much less intermixed than in the Parthenon and Phigaleian friezes, and are arranged so as to balance each other by a peculiar antithesis of oblique parallel lines. The relief is exceedingly salient, the limbs being constantly sculptured in the round; bold foreshortening is not unfrequently used. The outlines are marked with extreme force, a channel being worked in the marble round each figure, and deep undercutting used wherever it would contribute to the effect. The figures seem somewhat wiry and elongated in their proportions, when seen on the level of the eye. These peculiarities may be easily accounted for if we suppose this frieze to have occupied the position on the building assigned to it in Mr. Pullan's restoration; for in that case, it would have been seen from below at a considerable height.

The composition of this frieze is distinguished by the wonderful animation and energy which pervade the whole. A happy boldness of invention is shown in the incidents which represent the varied fortunes of a combat in which neither side can claim a decisive victory. A consummate technical knowledge is applied throughout to render the expression of each figure and group as emphatic as possible, and proportions are boldly exaggerated to produce more telling effects. Tried by the standard of the school of Pheidias, and viewed simply as a composition in relief, without regard to its original architectonic purpose, the frieze may perhaps be considered a little strained and overwrought in style: it may be thought that such intensity in the action needs the contrast of forms expressive of repose, such as we see introduced in the metopes of the Parthenon and in the Phigaleian frieze. We seem to miss too, in the whole treatment of the subject, that grand Ethical spirit which pervades the art of Pheidias, and which is especially

noticeable in the groups where a mortal struggle is represented. We have not, as in the metopes of the Parthenon, the highest human heroism contrasted with mere brute passion; but the combatants on both sides seem, in some groups, to be animated by a rage which masters rather than develops the nobler part of their nature.

In short, the composition, if compared with similar subjects as treated by Pheidias, seems less Ethical and more Pathetic. Moreover, in the representations of the Amazons, forms occur which seem rather too voluptuous for such an heroic type, and we may here detect the first germs of that sensual element which gained so powerful an ascendancy in the later schools of art, but of which we have no trace in the works of Pheidias.

In making these criticisms on the frieze of the Mausoleum, it must not be forgotten that the slabs which we possess do not form a continuous composition, but are for the most part fragments of very extended groups; we must also remember that distance would tone down and harmonise much that seems strained and exaggerated in the composition, as is the case in scene painting. Considering the perfect taste and keeping shown in every part of the design of the Mausoleum, so far as we know it, and the entire absence of exaggeration and affectation in the sculptures in the round, it is difficult to believe that so important a feature as the frieze of the Order would be designed in a style not in perfect keeping with the rest.

Moreover, we must not lose sight of the fact that the whole frieze was coloured. From the examination of a number of fragments on their first disinterment, it was ascertained that the ground of the relief was a blue equal in intensity to ultramarine, the flesh a dun red, and the drapery and armour picked out with colours. The bridles of the horses, as on the frieze of the Parthenon, and some

of the weapons, were of metal, as may be seen by an examination of the horses' heads, several of which are pierced for the attachment of metal. On slab No. 10 the end of the leaden fastening still remains in the jaw of the horse. This variety of colour must have greatly contributed to the distinctness and animation of the composition, and doubtless was distributed in such proportions as to unite the several groups in one great harmony.

No. 1.—This slab contains two groups; on the left two Greeks are about to despatch an Amazon who has fallen on her right knee, touching the ground with her right hand. She looks round towards the Greek on the right, extending her left arm towards his chin, as if to entreat mercy. He stoops over her, resting his weight on the right foot, and about to strike with the sword held over his head; his left arm, slightly bent, is wanting from below the elbow; his left leg is extended, the front of the thigh is wanting from the hip to above the knee, below which all is broken away except the foot and a fragment of the upper part of the calf of the leg; this latter was found in the excavations on the site of the Mausoleum. Of the head of this figure nothing remains except the outline of the back. The other Greek, who is pressing forward from the left, is armed with a Corinthian crested helmet and a shield on his left arm; he is beardless; his right arm, which is wanting from above the elbow, has been drawn back to aim a blow at the Amazon; the position of the right hand is marked by a projection on the ground of the relief. This hand probably held a spear: the right thigh, which is extended, is wanting from a little below the hip to the knee, where it is cut off by the joint of the slab. The leg has been continued on the next slab. The Amazon wears a *chiton*, girt at the waist and reaching to the knees; her hair is gathered up into a roll behind; her right hand is clenched and pierced to

receive some weapon which must have advanced beyond the utmost limit of the relief. The hole, bored through the hand of the Amazon, passes through the foot of the Greek which is planted behind this hand. Her left arm from a little below the elbow is wanting.

The other group on this slab consists of two figures, a Greek on the left and a mounted Amazon, whose horse, turned to the right, is rearing up. She is evidently wounded, and with her left hand clings for support to her horse's neck, on which the fingers of the hand are shown; her body is thrown back, and, with her right hand placed upon her antagonist's left side, she tries to thrust him back. Her head, turned to the front, is wanting all but the outline. A long tress of hair falls along the back of her right arm, and another tress over the front of her right shoulder. Her *chiton*, girt at the waist and reaching nearly to the knees, has slipped down, leaving her right breast and side bare; between her left hip and the horse's mane is a hole for the insertion of some metallic object, probably the reins, which have escaped from her hand; her right foot is wanting from the instep and the front of this leg much damaged. The right foreleg of the horse is wanting from the elbow; the position of the hoof probably is indicated by a projection below the toes of the Amazon's left foot. The left foreleg of the horse, which is raised, is cut off above the knee by the joint of the slab; his head is wanting below the cheek. The antagonist of the Amazon draws his body back, resting his weight on the right foot. His right arm, now wanting from above the elbow, was advanced, and was probably in the act of dealing the Amazon a deadly blow with a sword. He wears a Corinthian crested helmet and a shield on his left arm; a *chlamys* hangs down behind from his shoulders; his right leg is wanting from above the knee to below the calf,

and the upper part of his right thigh is destroyed; his nose is broken away. The general surface of this group is in good condition. (Mon. dell' Inst. Arch., V. pl. 18; Annali, XXII. p. 289; Overbeck, Gr. Plastik, 3rd ed. II., fig. 111d.)

No. 2.—Combat of a Greek and an Amazon over a fallen Amazon. The Greek, who is on the left side of the slab, draws back his body, resting his weight on his right foot; his right arm is wanting from below the elbow, and it is uncertain what its action was. He is bearded, and wears a Corinthian helmet and a shield, within which a *chlamys* hangs from his left shoulder; his right heel is raised, and appears to rest on the right leg of the Amazon prostrate at his feet; the lower half of his left leg is concealed behind her body; his right leg and thigh from below the hip to the ankle and his left leg from half-way down the thigh to the calf are wanting; the Amazon, his antagonist, presses forward from the right with her right foot advanced; the action of both arms shows that she is drawing a bow, which must have been painted on the background; the thumb of her right hand presses against the bent forefinger, as if holding the bowstring, the right elbow is drawn back, the left arm is advanced; she is bareheaded, her hair falls down her back in ringlets; there are traces of a diadem round the hair; she wears a *chiton*, reaching to the knees and girt at the waist, under which is a jerkin with sleeves; on her legs are *anaxyrides*; at her left side is a quiver suspended from her right shoulder. The left arm from the wrist to the elbow is a separate fragment, found on the site of the Mausoleum in 1857–9: on the sleeve are traces of red colour, the upper left arm and shoulder, the front of the left leg and thigh and the top of the quiver are broken away. The nose and mouth are much damaged. The fallen Amazon wears a *chiton*, reaching to the knees and drawn up over the girdle;

it has slipped from the right shoulder; on her legs are buskins. Her hair is gathered into a knot on the crown of the head. (Mon. dell' Inst. Arch., V. pl. 21, fig. xii.; Annali, XXII. p. 310; Overbeck, Gr. Plastik, 3rd ed. II., fig. 111g.)

No. 3.—On this slab are two groups of combatants. On the left is the left side of an Amazon, the remainder of whose body is sculptured on No. 2. Her body, inclined to the left, rests on her right leg, the knee slightly bent; her head is turned towards her antagonist on the right; the action of her right hand shows that she was aiming a spear which was probably of bronze; her left arm, protected by the *pelta*, is held out to ward off the blow which the Greek attacking her is about to deal with his sword; his body is thrown back to the right, the weight thrown on the left leg. His right hand grasping the sword is raised above his head; he protects himself against the spear thrust with his shield, which covers the front of his body from the chin to near the knee; he wears apparently a *chiton*, reaching to the knees; a *chlamys* is twisted over his left arm; from his waist hangs the scabbard of his sword; on the shield are remains of an inscription added in later times. The surface of this figure and of the left side of his antagonist is much injured and his face is destroyed.

The other group on this slab represents a male figure about to strike with his club an Amazon who has fallen on both knees, and whom he drags towards him by her hair grasped in his left hand. His body inclines to the left, the weight resting on his right leg bent at the knee; his left leg is extended. At his back hangs a lion's skin, fastened in front between the collar bones. The surface of this figure is nearly destroyed, and the features nearly obliterated, but the outline of a beard may be traced; it is therefore probable that this figure represents Herakles.

The Amazon, whose head is drawn backwards by the hand of her antagonist, strives with her hand to undo his grasp; her right arm is wanting from the shoulder, but the hand appears to press on the side of her antagonist. She wears a *chiton*, reaching to the knees and girt at the waist, which has slipped down so as to leave the right breast and side bare; a *chlamys* passing round her left arm floats in the air above her head. At her left side appears to be the top of a quiver, *gorytos*, with the bow in it, hanging from a strap across her right shoulder, but the surface of this figure is so much destroyed that this cannot be clearly made out. She may have worn high boots, but this again is uncertain. The Amazon in the companion group wears *anaxyrides*, over which is a *chiton*, reaching nearly to the knees and girt at the waist. The original length of this slab cannot be determined, as it is broken off on the right. (Mon. dell' Inst. Arch., V., pl. 21, fig. xiii.; Annali, XXII. p. 313; Overbeck, Gr. Plastik, 3rd ed. II., fig. 111k.)

No. 4.—On the left is a mounted Amazon; facing her on the left has been a Greek attacking her, of whom all that now remains is the left foot advanced and resting on a rock, and the end of his drapery. The Amazon has raised her right arm above her head to strike with her sword, which has been of metal; her mantle flies behind her, her horse is rearing. Her left leg above the knee, all the left foreleg of the horse, his right leg from above the fetlock, and his left hindleg from above the stifle to above the fetlock, are wanting. Behind this figure on the right is a group of three combatants. In the centre an Amazon fallen on her knees implores the aid of her comrade, who hurries forward from the right. On the left a Greek advances; his right arm, now wanting from the shoulder, has been advanced; his right hand has seized the hair of the fallen Amazon, who raises her left arm over her head to loosen his grasp; on his left arm is his shield advanced

to repel the attack of the Amazon who hastens to save her comrade, threatening him with her spear and thrusting forward her left arm protected by a panther's skin twisted round the hand. The face of the Greek, now nearly destroyed, has looked to the front; two fragments of the right leg and thigh were found in the course of the excavations, and must have been broken off before this slab was inserted in the wall of the Castle.

The right arm of the prostrate Amazon is wanting from the shoulder, except the hand, which rests on her comrade's hip; the upper part of her body is turned towards her comrade; her left leg is bent under her; on her brow is a broad flat diadem. Both Amazons wear a *chiton* girt at the waist and reaching to near the knees, with a fold doubled over the girdle.

On the extreme right is a joint, on the margin of which are sculptured an end of drapery flying in the air, a tail, and two hindfeet of the same horse. These indications show that a mounted Amazon galloping to the right followed in the next slab. (Mon. dell' Inst. Arch., V., pl. 20, figs. ix.-x.; Annali, XXII. p. 305.)

No. 5.—On the left a mounted Amazon is engaged with a Greek, who retreats, looking back at his antagonist and opposing his shield to her rearing horse. His weight is thrown on the right leg; the left is extended. The action of his right arm shows that he is aiming a spear at the Amazon; of the right forearm the outline only remains. On his shield is an inscription in Latin characters added in later times, and now greatly defaced. (See Classical Museum, V., p. 185.)

The left thigh of this figure is much damaged, and of both legs the outline only remains. The head is also injured, but the profile of the face is well preserved. The right arm of the Amazon is drawn back, the action showing that she is aiming a spear at her adversary. She

wears a *chiton*, reaching nearly to the knees and girt at the waist. A *chlamys* flies behind from her shoulders. Her head is broken away, all but the outline; she probably wore a pointed cap. Her right arm is much damaged, her right leg is broken away from below the knee; the right foreleg of her horse, and the right hind leg from the stifle are broken away, and the surface generally both of horse and rider much injured. On the right of this group is a Greek stooping forward to despatch a prostrate Amazon, of whom only the legs appear on this slab. He leans forward, resting his weight on his left foot, which is planted between the legs of the Amazon on a rock. Of his head nothing remains but the back of his crested helmet, from under which long hair is seen on his neck. In his right hand he holds a short sword, the scabbard of which hangs at his left side, suspended by a shoulder belt. He wears a *chiton*, girt at the waist, which has fallen from his right shoulder, leaving the right side bare; his left arm, of which only the part above the elbow appears on this slab, probably grasped the head of the Amazon, dragging her forward; the outline of her right wrist appears in front of his knee, but as this knee and all the leg down to the ankle only remain in outline, this cannot be ascertained. Of his right leg the outline only remains, and the lower part of the right thigh is broken away. Of the Amazon all that is left is the right leg from below the knee and the left leg from above the knee to the ankle. The left foot is broken away all but the heel. This leg, which wears a boot, *endromis*, was found on the site of the Mausoleum in 1856-9, and has been added to the slab; a portion of the *chiton* of the Amazon is shown below it. (Mon. dell' Inst. Arch., V., pl. 19, fig. iii.; Annali, XXII. p. 298.)

No. 6.—On this slab a Greek moves to the right, his head turned to the front; with his right hand he drags

by the hair an Amazon, of whom all that remains is a head entirely defaced, the neck bent in a horizontal position. A projection on the marble above the head indicates probably the position of her right arm, vainly raised for defence. She must have been mounted, as below her head about three-quarters of a horse's tail waving upwards is sculptured on the marble. The rest of this group was on the portion of the slab which is broken off from the left side. The Greek wears a crested helmet and a *chiton* reaching nearly to the knees, over which is a cuirass; on his left arm is a shield; the weight of his body is thrown on his left knee, which is bent. His head, entirely defaced, looks towards his antagonist on the left. This figure has suffered very much from rough usage. On the extreme right is part of a Greek moving to the right, the remainder of whose body is continued on the following slab (7). The portions of this figure on No. 6 are: the right hip and upper part of the right thigh, the foot and lower part of the leg and the crest of the helmet. These remains are much decayed. (Mon. dell' Inst. Arch., V., pl. 19, fig. i.; Annali, XXII. p. 301.)

No. 7.—On the extreme left is a Greek warrior, cut in two by the joint between this slab and the preceding, and whose figure is continued on No. 6. He wears a Corinthian helmet, the crest of which, together with his right side and upper part of the right thigh and the right foot and ankle, are sculptured on the right margin of No. 6, and the remainder of this figure on No. 7, where it forms part of a group with two Amazons, one of whom kneels on her left knee, while her comrade advances from the right to rescue her from the Greek. He strides forward, pressing her down with his left foot, the heel resting on the pelvis of his prostrate foe. She throws her body back, and advances both arms towards her antagonist to avert the impending blow. His right arm, broken off below the

shoulder, has probably been armed with a sword. On his left arm is a shield advanced in front of his body. The surface of both figures has greatly suffered except the body and head of the Greek, which are in fair condition, having been broken off before this slab was transported to the Castle and recovered in the course of the excavations on the site of the Mausoleum. His right knee and the lower part of his right thigh have been broken away. The right hand and wrist of the fallen Amazon, her left arm from above the elbow, and the inside of her right leg, have perished; on No. 6 there are slight traces of her right foot. The hair falls in tresses on her shoulders; she wears the *schistos chiton*, girt at the waist and open on the left thigh, which is entirely bare; on her left leg is a high boot. Her comrade stands behind her, the right leg advanced, the right arm raised above her head to deal a blow on the Greek as he advances. A coif, broader at the back, seems to have been wound round her head. On her left arm is the *pelta*, under which a *chlamys* hangs from the arm. She wears the *schistos chiton*, which leaves the left thigh bare; her left leg from above the knee to the foot is much decayed, and there are no traces of a boot; her right leg and thigh are hidden behind the body of her comrade.

The other group on this slab represents a combat between a mounted Amazon, advancing from the extreme right, against a Greek, who draws back to the left as she advances, holding out his shield to repel the forefeet of her rearing horse. His head is turned towards the Amazon, the weight of his body is thrown back on his right leg. His right arm is wanting from the shoulder, but a projection of the marble behind the Amazon on the left may be part of it. His right leg from above the knee to the ankle, and his forehead and the top of his head, are wanting, and the surface of his left breast and shoulder is

destroyed; over his right shoulder passes a shoulder-belt, and on the inside of his shield is the end of a scabbard. The Amazon has her right hand drawn back to thrust with a spear. Her left rests on the horse's neck; her long hair, tied behind, floats in the air behind her head. She wears a short *chiton*, girt at the waist and reaching to near the knees, and under it a jerkin with sleeves; of her left leg nothing remains but the part from the knee to the top of the boot; a *chlamys* flies back from her shoulders. On the extreme right is the right leg, thigh, and buttock of a male figure advancing to the right, which is cut off by the joint and has been continued on the next slab, now wanting. (Mon. dell' Inst. Arch., V., pl. 19, fig. ii.; Annali, XXII. p. 299.)

It has been pointed out (Newton, Hist. Disc., II., p. 100) that the four slabs of frieze found on the eastern side of the quadrangle are more probably the work of Skopas than of any of the other three artists employed. These four slabs are distinguished not only for their superior preservation, but also for the spirit of the composition and the mastery of execution. Three of them (Nos. 8-10) form a continuous subject.

No. 8.—On this slab an Amazon is about to strike down a youthful warrior, who, already wounded, has fallen on his left knee, and, looking up at his adversary with undaunted gaze, prepares to receive the blow on his shield. In his right hand he has held a spear with which he thrusts upward, the direction being indicated by a hole drilled on his left hip. This warrior is a very noble figure; his left leg is a remarkable example of bold foreshortening. At first sight, the right thigh of this figure appears longer than the left, but Mr. Falkener (Daedalus, p. 247) has pointed out that this is an optical deception. The Amazon wears a *chiton*, girt at the waist and reaching to near the knees. On the left of this figure the slab is

broken away in the middle of a group; a mounted Amazon is turned to the left; under her horse's feet appears the thigh of a wounded warrior, at whom she strikes, throwing herself forward over her horse's right shoulder; she wears a *chiton schistos*, which leaves her left thigh bare. (Newton, *Hist. Disc.*, I., pl. 9, fig. 2; Overbeck, *Gr. Plastik*, 3rd ed., II., fig. 111 l.)

No. 9.—On this slab we have two very fine groups. On the right is a prostrate Amazon, whom a bearded Greek is stooping forward to despatch. His brow, over which a Corinthian helmet casts a deep shadow, frowns mercilessly on his fallen antagonist. The expression of his face, which is the most perfect in condition in the whole frieze, is very like that of one of the warriors in the celebrated bronzes of Siris (Second Bronze Room, Table Case D). His left arm, seen against the concave surface of his shield, is a fine example of modelling. A small groove cut in the side of his helmet shows what has been the direction of his spear. On the first discovery of this slab, red colour was very distinct inside this shield, where traces of it may still be seen.

On the left of this group is another, forming a singular contrast to it. An Amazon, whose open *chiton*, confined only at the girdle, leaves the whole left side uncovered, uplifts with both hands her battle-axe, to deal a blow at a Greek warrior, who advances to attack her, and whose right hand must have held a sword. This group is one of the finest of the whole frieze, the figure of the Amazon is admirably modelled, and her attitude is remarkable for the boldness and novelty of the conception. (Newton, *Hist. Disc.*, I., pl. 10, fig. 2; Overbeck, *Gr. Plastik*, 3rd ed., II., fig. 111 n.)

No. 10.—The principal figure on the left of this slab is a mounted Amazon, whose horse is rearing, as if about to strike with his forelegs a Greek warrior in front of him.

The rider has turned round so as to face the horse's tail, and is drawing her bow, after the Parthian fashion, at an enemy behind her. The Greek in front of her is engaged with an Amazon on foot, who forms the last figure on the right of the slab. She is pressing eagerly forward, and, laying hold of her adversary's shield with her left hand, has her right drawn back to deal him a blow with a battle-axe. The Greek has his body thrown very far back, resting his weight on the right knee, and trying to cover himself with his buckler; his right hand has been broken off, but may have held a spear, as with a sword he could not reach his adversary. Near the lower right edge of the slab remains part of the right arm of a fallen figure. (Newton, *Hist. Disc.*, I., pl. 10, fig. 1; Overbeck, *Gr. Plastik*, 3rd ed., II., fig. 111 *m.*)

No. 11.—The fourth slab is a fragment on which is a mounted Amazon, the upper part of whose body has been broken away; but, from the general action of the figure, it is probable that she was aiming a spear. In her left hand remains part of a bronze rein; beside this hand, and on the head and flank of the horse, are drill holes. In front of her has been the figure of a Greek, of which all that remains is the body, most of the left arm, part of the right thigh, and the left leg and foot. On the left arm has been a shield, mostly broken away, the handle of which is decorated with the mask of a lion. It is uncertain whether this slab forms part of the series previously described; it was found near them. It has been pointed out that the attitude both of the horse and rider greatly resembles that of the equestrian group in the round (No. 38). It may also be compared with the mounted Amazon on slab No. 5 of the frieze from the Castle, which is probably by the same hand. On both these slabs the beauty of the modelling is greatly enhanced by the preservation of the surface, and these two

may be considered the finest representations of horses on the frieze. (Newton, *Hist. Disc.*, I., pl. 9, fig. 1; *Travels and Discoveries*, II., pl. 5.)

No. 12.—Fragment of the figure of an Amazon rushing forward to the left; her right hand raised above her head is about to strike with her battle-axe. She wears a *chiton*, girt at the waist and reaching nearly to the knees; round her left arm and hand is wrapped a *chlamys*. Her face, the right arm from below the shoulder to below the elbow, her right leg and thigh from the hip, and her left leg from below the knee, have been broken away. This figure was formerly in the Imperial Museum at Constantinople, and was presented to the Trustees of the British Museum in 1879 by His Majesty Sultan Abdul Hamed. Its connection with the Mausoleum is proved by the fact that the fragment which contains the left knee and lower part of the left thigh was found in the course of the excavations on the site of the Mausoleum in 1856–9, and has been fitted into its place since the larger fragment was presented by the Sultan. It is not known when or how this figure found its way from Budrum to the Imperial Museum, but it was there as early as February, 1852. (Newton, *Travels and Discoveries*, I., pl. 1, p. 43.)

No. 13.—On the left a Greek advances to the left, holding his shield in front of his body, and with the weight of his body thrown on his left leg, which is bent; his right leg is nearly extended, his right hand, which is clenched and probably held a sword, is lowered, the arm parallel to the left thigh; he wears a crested helmet, his body is naked. On his right arm are traces of red colour; both legs and thighs are nearly all destroyed. Of his antagonist, a mounted Amazon, all that now remains is part of the forehead of her horse, rearing against the shield of the warrior. This fragment of the horse is broken off behind the neck, the right foreleg is broken

off above the knee; under the horse lies the body of a slain or wounded Amazon from the hips downwards, the rest having been broken away; she appears to have worn a *chiton*, reaching below the hips; of her right leg the outline only remains, beyond which the left leg is seen, the foot turned to show the sole. On the right an Amazon advances in the same direction as the warrior, the weight of her body thrown on her right leg, which is bent. With both hands raised above her head she is about to deal a blow at the warrior with her battle-axe, *axinë*. She wears a *chiton* fastened on her shoulders and reaching to the knees; round her waist is twisted a *chlamys*; both legs are nearly destroyed, but she appears to have worn boots; her left arm is wanting from the shoulder, and the right arm from above the elbow; this arm was raised and the hand may have grasped the battle-axe; of her head only the outline remains; red colour is still visible on the right upper arm and on the upper part and lower folds of her *chiton*, also on the inside of the right thigh and the back of the right boot. On the extreme right is a Greek moving to the right, of whom all that remains is part of the body with the left arm inside the shield and the lower part of the scabbard of his sword, with traces of his left foot. This figure wears a *chiton*, girt at the waist; his right thigh, which has been advanced, is wanting from the hip, his left thigh from below the hip; and all the right side of his body above the waist. The action seems that of a figure drawing his sword. Below him lies the lower half of a prostrate Amazon, from the waist downwards; the upper part of her body has been continued on the slab which followed in the original series. Her right leg is folded over her left leg, the soles of both feet uppermost; her *chiton*, girt at the waist, reaches nearly to the knees. From the right hip to the edge of the slab her body is broken away. Inside the upper rim of the shield of the

warrior is a projection which may be the end of the crest of his helmet, though it seems too thick and solid for that. (Mon. dell' Inst. Arch., V., pl. 19, fig. iv.; Annali, XXII. p. 294; Overbeck, Gr. Plastik, 3rd ed., II., fig. 111*f*.)

No. 14.—Two groups of Amazons fighting with Greeks. On the left a Greek who, fallen on his left knee, endeavours to protect his head with his upraised left arm enveloped in his *chlamys*; his right arm, now wanting from the shoulder, probably held his sword, of which the scabbard hangs at his left side. The horse of the Amazon rears with its forefeet raised over his head. Her right arm, now wanting from below the shoulder, is drawn back and must have directed a spear against the fallen foe. She wears *anaxyrides*, a *chiton*, and *chlamys*.

In the group on the right a fallen Amazon in the centre is defended by her comrade against a Greek on the extreme right, whose back, covered with his shield, is turned to the spectator. He moves to the right, turning his head round to face his antagonist, at whom he appears from the action of his right shoulder to be aiming a spear, but as the front of his body is not shown, this cannot be decided. He wears a crested helmet and a *chiton*, reaching to the knees, which leaves the right shoulder bare. The prostrate Amazon has fallen on both knees, her body turned towards her comrade, towards whom she extends her right arm, resting her right hand on the ground. Her comrade rushes forward from the left, opposing the *pelta* in her left hand to the shield of the Greek. Her left foot is advanced. Her right arm is wanting from below the elbow, but she probably held a battle-axe; she wears a *schistos chiton*, open on the right thigh, and a *chlamys* cast over her left upper arm and floating behind her. The prostrate Amazon is armed with the *pelta* and wears a *chiton*, which leaves the right breast bare. The right thigh from above the knee of the ad-

vancing Amazon, her face and that of her comrade, the right leg of the Greek from above the knee and the back of the left leg are wanting. The surface of this slab in general has been much damaged. (Mon. dell' Inst. Arch., V., pl. 21, fig. xi.; Annali, XXII. p. 308; Overbeck, Gr. Plastik, 3rd ed., II., fig. 111 e.)

No. 15.—On the left of this slab a Greek is hurling a spear at a mounted Amazon, who must have been represented in the next slab on the left, as the tail and hindlegs of her horse are sculptured on the margin of the left joint. The action of the horse's legs shows that the Amazon was retreating at full speed before the attack of the Greek. His back is turned to the spectator, his head, seen in profile, looks towards the retreating foe; his body, resting on his bent right leg, inclines to the right; his right arm, now wanting from the shoulder to the wrist, is drawn back to hurl the spear which is held in the right hand between the thumb and middle finger; the forefinger is extended over the spear. His only garment is a *chlamys* twisted round his left arm and hand to serve as a shield. Next on the right is a group of three figures. On the right is a Greek who leans forward to defend a comrade who has fallen on his right knee, and who protects himself with his shield; his right arm, now wanting, must have been extended in the direction of the ground; his right foot, which was found in 1857 on the site of the Mausoleum, rests on the toes, with the heel upraised; his left leg is wanting from above the knee. The body and face of this figure are turned away from the spectator. The back of the head is broken away. The face, covered with the helmet, is roughly indicated. The comrade who is advancing to defend this fallen warrior has his body thrown forward, the weight on the right foot, the left leg partially extended, with the knee slightly bent and the heel raised. With his right hand he grasps his sword

raised above his head to strike his antagonist; the handle of the sword is in the form of a horse's head, and has a guard; he wears a high crested helmet with a long horse-hair plume waving behind, on and around which are traces of red colour; the lower part of his face is concealed by his shield, which is advanced to protect his fallen comrade; his left thigh is damaged, but the surface of the figure is otherwise in good condition.

The Amazon who attacks him advances from the left, resting the weight of her body on the left leg; her left arm is raised as if to ward off a blow, but as the hand and most of the forearm are wanting, the action of this arm is not clear. Her right arm, drawn back, is broken off from below the shoulder; this arm was probably bent, and the position of the right hand is indicated by a mark on the marble behind her neck, where has been some projection from the ground of the marble. She may have held a battle-axe with both hands. The front of her head is entirely destroyed. Her hair is gathered up into a top-knot. She wears a *chiton*, reaching to above the knees and fastened on the shoulders, over which is another garment open down the right side and girt at the waist; on her feet are high boots, turned over below the knees; her right leg and foot are nearly all broken away.

On the right of this group is an Amazon moving to the left, but with her head turned to the right, towards a group on the next slab (No. 16); her right arm is bent; the hand, which is now wanting, was raised to the level of her head, and must have been aiming a spear at the warrior on her right, who is engaged with an Amazon on the next slab (No. 16); her left hand holds out a panther's skin as a shield; her *chiton*, which reaches nearly to the knees, is fastened on her left shoulder and girt at the waist, leaving the right side of her body and her right thigh exposed. Only the outline of her head is preserved;

her helmet had a crest, and probably rose to a conical apex; she wears buskins reaching nearly to the knee; nearly all of the left thigh and the front of the right leg are destroyed, also the right breast and the left upper arm from below the shoulder, and the lower part of the drapery on the left side. Outside the drapery on her right side, below the girdle, is a projection where something has been attached. The portions of the body and drapery which have escaped injury are in fine condition. There are traces of colour on the inside of the right thigh. (Mon. dell' Inst. Arch., V., pl. 20, fig. vii.; Annali, XXII. p. 302; Overbeck, Gr. Plastik, 3rd ed., II., fig. 111 *h*.)

No. 16.—Next to the figure on the left, last described in No. 15, is a group of three. A Greek on the left is advancing to defend a fallen comrade whom an Amazon attacks, advancing from the right; the weight of her body is thrown on the right leg; her right hand, armed with a battle-axe, is raised above her head, about to deal a blow at the Greek. She wears a *chiton*, reaching to the knees and girt at the waist; her head, the left side of her neck, and her left arm, are entirely destroyed, also her right hand, right thigh, and all the front of the left leg from above the knee to the ankle. Both feet and the surface of the drapery on the left side are much injured, and of the battle-axe the handle and one half of the head are wanting.

The antagonist of the Amazon has his left foot advanced; with his shield on his left arm he seeks to defend his prostrate comrade against the Amazon. His right arm is wanting from the shoulder; probably the hand had grasped the arm of his comrade; he is armed with a Corinthian helmet, with a crest streaming behind his shoulders; a belt passes obliquely from his right shoulder to his left side; the upper part of the sword suspended from it is faintly indicated on the marble. A *chlamys*

hangs from his left shoulder, floating behind; his face is destroyed, and his right leg and the front of his right thigh are wanting. The right leg crossed the left leg of the Amazon on the left, described in No. 15. The warrior whom he defends is in the act of falling on both knees; his body falls forward, the back of his left hand rests on the ground; his right arm is advanced, seeking support from his comrade, whose right thigh the right hand probably grasped, but as the only part of this arm remaining is a portion above and below the elbow joint, the action of the hand cannot be ascertained. This arm was slightly bent towards the spectator; his left arm is wanting from the shoulder to the palm of the hand; only the outline of his head remains; it was turned to the left and looked downwards. The front of the left thigh and all the left leg are wanting, except the bottom of the left foot, which is seen foreshortened; the surface of the figure throughout is much damaged, except the under side of the body. There is no indication either of armour or drapery.

On the right of this group are two combatants; a Greek advancing from the left raises his right hand above his left shoulder to deal a blow with his sword at an Amazon who rests on the ground in a semi-recumbent position. Her right arm is raised for defence above her head. Her head, left arm and shoulder, and most of the right forearm are wanting; her left foot is drawn back, resting on the ground; her right knee is raised in a bent position. The foot appears to have rested on the heel, but nearly all this foot and leg from the knee are destroyed. The surface of the figure is in bad condition; her antagonist has his back turned to the spectator, and, with his right foot advanced, leans forward over the Amazon, about to deliver a blow with his sword, which must have been of metal, as the right hand is clenched and perforated

to receive a sword-handle ; his head is turned to the right looking downwards ; on his left arm, drawn back, is his shield ; a *chlamys* is wrapped round his left upper arm, the ends floating in front. The buttocks and both thighs and legs of this figure, and the back of the head are destroyed. There are remains of the right foot in front of the left knee of the Amazon, and of the left foot between the legs of the Amazon in the group already described on the left. (Mon. dell' Inst. Arch., V., pl. 20, fig. viii.; Annali, XXII. p. 302.)

No. 17.—Slab, formerly in the palace of the Marchese Serra at Genoa. On the left a group of an Amazon following up her attack on a Greek who has fallen on his left knee, partially supporting himself on his shield, which rests edgeways on the ground. His right arm has been raised above his head, for defence against the attack of the Amazon. As her right arm from below the shoulder and his right arm from above the elbow are both wanting, it is uncertain what weapons were used on either side. The Amazon was probably armed with a spear. She wears a Phrygian cap, a *chiton* reaching to the knees and girt at the waist, a *chlamys* floating behind and passing over her left shoulder, and boots reaching halfway up the calf ; her right ankle is wanting. The right foot has been continued on the slab immediately following in the original sequence. The Greek wears an Argive helmet and a *chiton* reaching nearly to the knees, which is girt at the waist and leaves the right side and shoulder bare. The edge of his shield is broken away.

The other group on this slab contains three figures ; on the extreme right is an Amazon on her knees imploring mercy from the Greek who advances to slay her. Her left hand, of which the fingers only remain, grasps his left knee ; her right hand, with open palm, rests on his left breast. His left hand forces back her head. His

sword, of which the scabbard hangs by his left side, has been doubtless held in his right hand prepared to strike, but the right arm from above the elbow is broken away. He is bareheaded, a *chlamys* twisted round his left forearm flies from his shoulder. He is bearded; his features, and still more those of the Amazon, have suffered. Her left thigh, from a little below the girdle, has been broken away; her left leg has been continued on the next slab. Her comrade on the left hastens to her rescue. Her right hand raised above her head is about to deal a blow at the Greek from behind; her weapon was doubtless a battle-axe. She wears a *chiton*, girt and reaching nearly to the knees, high boots, and a *chlamys* flying in two directions behind her left arm. Like her comrade she is bareheaded. She wants the left knee, and the right leg is wanting all but the foot.

On the extreme left of this slab the tail and the outline of the hindquarters of a horse show that, on the slab immediately following, the first figure on the right must have been a mounted Amazon turned to the left. On the extreme right of the slab is the edge of a *chlamys* flying in the wind. The figure to whom this drapery belonged must therefore have been moving to the right. This slab is better preserved than any of those in the Castle, and it was probably selected at the time when the Knights of St. John were at Budrum, as worthy to be sent to Genoa. The Serra family are unable to trace back its possession beyond the middle of the last century. It was purchased for the Museum in 1865. The moulding at the foot of the slab on the right side has been restored, the remains of the bead and reel moulding at the top have been cut away and converted into a plain fillet, and the ground of the relief throughout has been studiously reduced to a monotonous plane. These retouchings, doubtless due to an Italian restorer, have led Professor Brunn to deny the connection

between this relief and the rest of the frieze, but there is no ground whatever for this assumption. (Mon. dell' Inst. Arch., V., pls. 1-3; Annali, XXI., p. 74; Brunn, Berichte der bayer. Akad., 1882, p. 131; Overbeck, Gr. Plastik, 3rd ed., II., fig. 111 *a, b, c*; Friedrichs-Wolters, Gipsabgüsse, No. 1240.)

No. 18.—Fragments of two figures: an Amazon who has fallen on her knees and who is turned to the left, and a Greek who advances from the left. There is no positive evidence as to the connection of these figures, but it is probable that they once belonged to the same group, for the following reason. The lower part of both figures was found on the site of the Mausoleum, but the upper half both of the Greek and the Amazon was discovered in the courtyard of a Turkish house in the town of Rhodes, and purchased from the owner by the Museum in 1876. On comparing the fractured edges of both fragments with the fragments found on the site of the Mausoleum in 1856-9, it was found that they could be perfectly adjusted. The house at Rhodes in the courtyard of which the two upper parts of the figures were found was certainly one of the old houses of the Knights of St. John. It is therefore to be presumed that these two fragments had been conveyed from Budrum to Rhodes while the Knights still held the Castle of St. Peter. The Greek advances with his right arm raised above his head to strike with his sword; he wears a crested helmet, on his left arm is a shield. On the lower fragment there only remains his right buttock and thigh, including the knee and a small portion of the lower part of the shield. The Amazon has fallen, resting partly on the toes of her left foot; her body is thrown back to escape from the impending blow, and she endeavours to defend her head with her right arm thrown back over her head. Her head, of which the features are entirely defaced, is turned to the front. A *chlamys*, one

end of which is shown behind her right shoulder, has the other end, wound round her left forearm, falling on the ground. She wears a *chiton*, girt at the waist, which leaves the right breast exposed. Of her figure from the hips downwards, all that remains is her left foot and ankle clad in a boot, and the skirt of her *chiton*. The surface of both the Rhodian fragments has been damaged by fire.

No. 19.—Part of mounted Amazon. The horse is rearing. On the left this figure is divided by a joint. The head and back of the Amazon and the hinder half of the horse must have been continued on the slab immediately following. Her right hand rests on her horse's shoulder, her left arm is raised above her head as if to strike with a spear. She wears a sleeved *chiton*. Most of the right arm above the elbow, her right leg from below the knee, and both forelegs of the horse, are wanting. On the cheek and crest of the horse holes are drilled for the attachment of metal reins.

No. 20.—Fragment with remains of two figures. On the right an Amazon moving to the right; her left arm is raised above her head, as if to strike or guard against a blow; her left arm is drawn back, but as it is wanting from below the elbow, its action cannot be ascertained. Her face and the side of her head, and her right thigh and leg all but the foot, are wanting; the weight of the body has been thrown on the advanced left leg and thigh, now wanting. She wears a *chiton*, girt at the waist, which leaves the right breast bare. Of the other figure nothing remains but the right leg from below the knee, the left foot, and some of the lower part of the *chiton*. The leg appears to be that of an Amazon, and the figure must have been moving slowly to the left in a direction opposite to that of her companion.

No. 21.—Fragment of a group of two male combatants;

the one on the right kneels on his right knee and looks to the right towards the next figure in the group, which must have been an Amazon, probably mounted. His right arm has been bent upwards, the hand resting above his head, and holding the hilt of a sword (?); his comrade advances to defend him from the left, extending his left arm, enveloped in drapery, as a shield for the head of his fallen companion. This group has been put together out of five fragments. The mutilation of both figures renders it very difficult to make out their action. Of the kneeling figure all that remains is half the forehead and part of the neck, the body to the waist, part of the right arm nearest the shoulder, the upper part of the right thigh, and the right foot and ankle. The knee and lower part of the right thigh can only be traced in outline. Of the other Greek nothing remains but the body from the shoulders to the waist, which is all enveloped in drapery, except part of the right side below the armpit, under which appears the edge of a *chiton*, which has slipped from the right shoulder. Over this is a mantle which appears to have been attached on the right shoulder, but which is ampler in its folds and heavier in its composition than that of any other figure in the frieze.

No. 22.—Fragment representing an Amazon kneeling on both knees; with her right hand she draws her sword from the scabbard in which it is suspended at her left side; her left arm, which is wanting from above the elbow, has been advanced in front of her body. She wears high boots and a *chiton* reaching to below the knees, over which is a *diploidion* girt at the waist.

No. 23.—Fragment of an Amazon kneeling on her left knee; drapery, probably her *chiton*, falls over the left thigh above the knee; on the right is another piece of drapery. Some remains of the right thigh indicate that it was extended on the left. On the right is the lower part of the

back of another figure cut off at the joint of the slab. This figure must have been draped; the sex cannot be determined; between it and the kneeling figure is a rock, on which is part of a foot.

No. 24.—(a) Right leg of an Amazon striding forward to the right, broken off below the knee, above which is the fragment of the skirt of a *chiton*. (b) Fragment of the breast of a male figure; on the left shoulder drapery. There is no connection between these two fragments (a-b).

No. 25.—Upper part of the body of a Greek looking to the right. He is helmeted, his *chiton* leaves his right shoulder bare; his right arm, wanting from halfway between the shoulder and elbow, is extended to the left; his left arm is broken off below the shoulder. A sword-belt passes obliquely over his right shoulder. The head has been damaged on the right side above the ear, but the features are fairly preserved, all but the tip of the nose. Above the left shoulder is a projection, probably part of his shield.

FRIEZE WITH CENTAUROMACHIA.

No. 26.—Slab of frieze containing three figures. On the left a naked male figure stands with his back to the spectator; his head is turned to the left, his right arm bent at the elbow, and the right hand placed behind his head, rather above the level of the ear. He is aiming a spear at an antagonist on the left, who was probably a Centaur, as the end of a horse's tail is sculptured on the extreme edge of the marble. His left leg is advanced to the left, and the weight of his body is thrown on it; his right leg has been extended, the back of his head, his left arm and the surface of his left shoulder, his left leg from the knee, and his right leg from above the knee, are wanting. Behind him in the centre of the scene is a

draped female rushing to the right, but extending her right arm towards the male figure on the left. Her head may have been turned to the front, but the entire face is wanting. She wears a *chiton*, which leaves the right arm and shoulder exposed, and of which the skirt is disordered by the swiftness of her movement, so as to leave the left leg and lower part of the left thigh bare. A mantle is loosely thrown over her left shoulder, passing round the back and over the right thigh and knee. As she springs forward on the left foot, the right is raised from the ground. Her left arm is wanting, and the right forearm and left foot is much damaged. The fingers of the right hand are extended as if in terror; in front of her on the right is a naked male figure running to the right. In his left hand he holds a long knotted staff or spear, which is sloped obliquely over his left shoulder; from his left arm hangs a *chlamys*. He springs forward on his left foot; his right arm and right leg and thigh from halfway between the hip and the knee are wanting; the face, calf of left leg, and surface of the body generally, are much injured. His hair is drawn back into a knot behind, like that of Theseus. Immediately in front of him is the hindquarter of a horse, turned to the right, and in a rearing attitude. This hindquarter probably belonged to a Centaur whom the youthful male figure is pursuing. The height of this slab is 2 ft. 10½ in., and the moulding along the foot is different from that of the frieze of the Order already described. (Overbeck, Gr. Plastik, 3rd ed., II., fig. 111 i; Friederichs-Wolters, Gipsabgüsse, p. 424.)

No. 27 represents a scene from a Centauromachia. On the left is a group of a Greek attacking a Centaur. The Greek advances from the left, the Centaur confronts him on the right. The Greek is probably about to strike with his sword, but as his right arm and shoulder are wanting, the action cannot be ascertained; his left arm is broken off

at the elbow and seems to have been bent upwards. A *chlamys* flies from his left shoulder; his right hip and leg wanting; of the left thigh little more than the outline is preserved. Nothing of the Centaur remains but the human body from the shoulders, the right upper arm and part of the bent forearm, the anterior half of the equine body, with the remains of the arm and knee of the right foreleg, which is raised.

No. 27*.—The body, as far as the waist, of a Greek or a Centaur turning to the right. A *chlamys* flies behind him, fastened on the shoulder. The body leans forward to the right, but, as all the limbs are wanting, its action cannot be ascertained. Below, is a portion of the moulding at the foot of this frieze: in place of the square fillet and reversed cyma is a fillet and hollow. There is a small remnant of the ground of the frieze above this moulding, on which is sculptured a horse's hoof and the right heel of a human foot. This remnant has no connection with the figure.

No. 28.—Fragment of frieze, with part of a Centauro-machia: the upper part of the body of a Centaur, the body from the waist upwards turned to the right. The head, now broken away, all but some of the hair, is thrown back violently, as if grasped by an antagonist from behind. The *chlamys* flies behind the back. The right arm, broken off above the elbow, is advanced, pressing against the side.

CHARIOT FRIEZE.

No. 29.—Nearly 100 fragments of a frieze were found which evidently represented a chariot race. The relief in this frieze differs from that of the other friezes from the Mausoleum. The heads and extremities of the figures are not detached as in the frieze of the Order, but sculptured on the ground in relief, which is high or low, as may be

required for effect. In some of the limbs the treatment is very flat, as in the frieze of the Parthenon. Thus the relief seems to be an example of what has been termed *mezzo rilievo*. This highly wrought execution accords with the material of this frieze, which is a much finer and whiter marble than that employed in the other friezes. The thickness of the slab is not 1 foot, as in the frieze of the Order, but varies from 7 inches to 4 inches. The back is always hammer-dressed, not wrought in alternate courses like the frieze of the Order. The joint between the slabs wants the final polish; which fact is an additional proof that this frieze was never intended to be exposed to the weather. On one of the fragments the blue colour of the ground may still be traced under an aqueous deposit. This frieze has a flat ogee moulding at the foot, on the under side of which the enriched ornament usual in this moulding has been painted. Faint traces of the blue ground and of the leaves of this ornament may be seen. This moulding was not applied elsewhere on the building. The charioteers on this frieze are all clad in the *talaric chiton*, girt at the waist, usually worn by Greek charioteers, as we see upon a Panathenaic *amphora*, in the 3rd Vase Room (Mon. dell' Inst. Arch., X., pl. 48 k.). Out of the fragments about twenty chariot groups have been partly made up, which are arranged on the east wall above the frieze of the Order. The whole depth of this frieze, inclusive of the moulding, is 2 ft. 9½ in.

No. 29*.—The most interesting of all these fragments represents a male figure standing in a *quadriga*, of which half the wheel only has been preserved; in the centre of the nave a hole is drilled. His body is thrown forward, and his countenance and attitude express the eagerness of the contest. The features, which are beautifully sculptured, have an anxious look. (Newton, *Travels and Discoveries*, II., p. 133, pl. 16.)

RELIEFS IN PANELS.

Nos. 30-33 are fragments of groups in panels, which are set in frames projecting $2\frac{1}{10}$ inches, but are not protected from the weather by mouldings. It may be inferred that they were not placed on the exterior of the Mausoleum.

No. 30.—This panel contains three fragments, which have no necessary connection with each other. Below, on the right, is a left foot perforated at the side of the great toe; on the left, a fragment, on which is a left foot and leg to the bottom of the calf. This leg has been extended to the right; beside this are the remains of the right leg of a standing figure. In the right-hand upper angle of this panel is a right hand, which has probably grasped a spear.

No. 31.—In this panel are inserted three fragments which have no necessary connection with one another; below, the knee of a kneeling figure; a left leg and foot from the knee; above, the edge of a shield.

No. 32.—Fragment of a group representing two draped figures, of whom the one on the right has fallen to the ground resting on the lower part of the back, the upper part of her body bent forwards. The other figure is moving rapidly away from her on the left. Both these figures wear a *chiton* girt at the waist. Of the figure on the left nothing remains but the body from the waist downwards, the right thigh halfway to the knee, the left thigh nearly to the knee; the right thigh is advanced to the left; below is a fragment with a right foot, but there is no evidence that this fragment belongs to the group. Of the other figure the only remains are the left side from the hip to above the girdle, and the left thigh from below the hip to the knee; the edge of the *chiton* has slipped

back, leaving the lower part of the thigh and knee bare. This figure is probably an Amazon, the sex of the other is uncertain. On the right, above the prostrate figure, is a mass projecting from the ground, of which the surface is too much destroyed to be intelligible.

No. 33.—Remains of a group representing two male figures, one of whom has thrown the other down on a rock, and appears to be following up his advantage. Of the fallen figure all that remains is the left leg, thigh, and hip; the foot rests on a rock; his right leg seems to have been extended; of his adversary only the right leg and left foot remain. The subject has been thought to represent Theseus killing the robber Skiron. The present length of this group is 23 inches, and, unless there was a third figure behind Skiron, the width of the panel did not probably exceed this dimension. (Newton, *Hist. Disc.*, II., p. 247.)

STATUES AND FRAGMENTS OF STATUES.

No. 34.—Colossal figure of Mausolos. The head is evidently a portrait, though treated in an ideal manner; the hair, springing upwards from the forehead, falls in thick waves on each side of the face; the beard is short and close; the face square and massive, with proportions somewhat shorter and broader than those usually observed in Greek art; the eyes, deeply set under overhanging brows, have a full and majestic gaze; the mouth is well formed, with a set calm about the lips, indicating decision of character and the habit of command; both the form and features are those of a man in the prime of life.

Mausolos wears an ample mantle (*himation*), under which a *chiton*, or under garment, is shown upon the breast. As both arms are wanting from the shoulders, the original action of this figure can only be matter of conjecture, but

from the fact that the left shoulder is a little raised, and that the folds of the mantle are all drawn towards it on the back, it is probable that the left hand was slightly advanced, resting on a sceptre. On the left side, about opposite the knee, the outer fold of the drapery terminates abruptly, forming a step, below which the marble for several inches presents a roughly-chiselled vertical plane. If the statue stood, as seems probable, in the *quadriga*, this step may have been cut to make room for the side rail of the car.

The weight of the body is thrown on the right foot, which is entirely covered by the shoe. This consists of a close-fitting slipper, over which is a stronger boot or shoe, laced on the instep with straps passed through eyelet holes at the sides. The greater part of the left foot is wanting.

The drapery of this figure is grandly composed, and the general effect very majestic. The head, is, perhaps, a little large, and in the general proportions there seems to be some deviation from the standard of the highest ideal art. The engravings hitherto published of this figure represent it as it was at first put together; but the original setting up was found to be wrong in essential respects, and the mistake has been corrected in the statue as it at present stands. A cast of the head, without the restorations, is exhibited in Case F. (Newton, *Travels and Discoveries*, II., pls. 8-9; Overbeck, *Gr. Plastik*, 3rd ed., II., p. 72, fig. 109; Friederichs-Wolters, *Gipsabgüsse*, p. 426.) Height 9 ft. 10 in.

No. 35.—Colossal female figure: probably a goddess who acted as charioteer of Mausolos; the head, over the back of which has been drawn a large shawl or *himation*, has lost the entire front below the forehead. This *himation* is wound round the body in rich folds, and gathered in beneath the left arm; under it, is a talaric *chiton*, which has sleeves fastened on the arms with studs. Both

the arms of this statue are broken off below the elbow, but it is evident from the action, that the hands were advanced in front of the body, and their position corresponds sufficiently with that of a figure holding reins. The fulness of the form, and the slight droop given to the bosom, indicate mature age.

In this statue and that of Mausolos, great skill has been shown in the treatment of the drapery, in which a general breadth and grandeur of effect is combined with an extraordinary refinement and delicacy in execution. Each fold is traced home to its origin and wrought to its full depth; a master hand has passed over the whole surface, leaving no sign of that slurred and careless treatment which characterises the specious and meretricious art of a later period. The right foot of this statue has been preserved, and is an exquisite specimen of sculpture, the more precious because we possess so few examples of extremities finished by the hands of the great masters of the earlier Greek schools. The other foot is broken off at the instep. Both feet, otherwise bare, rest on thick soles, the mode of attachment of which is not apparent. (Newton, *Travels and Discoveries*, II., pl. 10; Overbeck, *Gr. Plastik*, 3rd ed., II., p. 72, fig. 108; Friederichs-Wolters, *Gipsabgüsse*, p. 426.) Height 8 ft. 8 in.

No. 36.—The forehand of a colossal horse, from behind the shoulder to the top of the neck. Round the chest is a band (*lepadnon*), which served instead of a collar, and which is united at the crest with another band which passed round the body. This harness proves that the horse belonged to a *quadriga*. The bronze bit and bridle still remains attached to the marble. The legs have been broken away close to the body. (Newton, *Travels and Discoveries*, II., pl. 11, p. 111; and *Hist. Disc.*, II., p. 103.) Height 7 ft. 10 in.

No. 36a.—The hinder half of a colossal horse, corre-

sponding in scale with No. 36, but which the action of the hind legs shows to have belonged to a different horse in the team. This fragment extends from a joint at the middle of the body to the root of the tail, and measures in length rather more than six feet. A small portion of the anterior half of this horse, found detached, has been adjusted to its place at the joint. The legs have been broken away close to the body. Height 5 ft. $2\frac{1}{2}$ in.

No. 36b.—Left (?) forefoot, near the edge of a piece of base, the surface and left side of which are hammer-dressed. There is a sinking of the base round the hoof. The leg belonging to this foot has been recovered nearly to the knee by the union of two fragments.

No. 36c.—Right (?) forefoot of colossal horse, on a hammer-dressed base of which the thickness is 10 inches. This hoof is broken off at the corona where it meets the hair. It stands on the extreme verge of the base, which is left rough at the side. *S. and B.*, 1866.

No. 36d.—One-half of the support of a colossal horse, resting on a base, hammer-dressed on the surface of the outer side. This has been united to the other half by a joint. This support presents a rectangular transverse section and tapers upwards like a Greek *stelè* (see Newton, *Hist. Disc.*, I., pl. 25, figs. 11, 12). The upper end has been broken away, but it corresponds in dimensions with a rectangular sinking cut under the belly of the colossal horse.

No. 36e.—Hindleg of colossal horse from hough to fetlock.

No. 36f.—Fragment of hoof of hindleg broken off at the back, on a hammer-dressed base.

No. 36g.—Elliptical marble, longest diameter 2 ft. 1 in., height $9\frac{1}{2}$ inches. At each end of the ellipse a cramp-hole into which a cramp has been fixed with lead, which still remains on one side. Several of these ellipti-

cal stones were found which when fitted together tapered gradually, the one here described being the largest. They may have formed the support under the chariot.

No. 36*h*.—Hough joint of colossal horse.

No. 36*i, k*.—Two fragments of tail of colossal horse.

No. 36*l*.—Fragment of thigh.

No. 36*m*.—Fragment of arm of colossal horse.

No. 36*n*.—Part of foreleg below the knee.

No. 36*o*.—Part of hindleg.

No. 36*p*.—Part of thigh of horse.

From the absence of the legs, from the unsightly joint in the middle of the body, and from their immense scale, these fragments produce, at first sight, a disagreeable impression on the eye. Those, however, who, by long study of Greek art, have learnt to overcome the disparaging impression produced by so much mutilation and dislocation, will recognise in these fragments a consummate knowledge of form, and a grandeur of style sustained throughout.

At first sight, the surface of the sculpture, and particularly of the hinder half of the horse, appears coarsely and carelessly wrought; but on more attentive study it will be seen that all the parts exposed to view from below are finished with great care. The back, which could never have been seen after the erection of the group, is less carefully chiselled. The surface of the body is purposely left rough, to produce a bolder effect at a distance. The mane is not hogged like that of the horses on the frieze of the Order, and in general the horses of the pediments and frieze of the Parthenon, but hangs in loose flakes, and is treated in a picturesque manner very unusual in Greek art. Viewed under its present disadvantages, the horse's head appears a little heavy, and deficient in animation.

No. 37.—Wheel of the *quadriga* made up of the follow-

ing fragments: part of the felloe, half the nave, and a piece of two of the spokes. These fragments were found on the north side of the northern peribolos; when put together with the missing parts restored we obtain from them a wheel 7 ft. 7 in. in diameter, with six spokes. (Newton, *Travels and Discoveries*, II., p. 118; *Hist. Disc.*, II., p. 130.)

No. 38.—Torso of an equestrian figure, much mutilated: of the horse, nothing remains but the body, cut off at the shoulders and hind-quarters, with a small portion of the right arm; of the rider, only the body from the waist to the hips, the left hand and wrist, the right thigh and leg nearly to the ankle. The rider in this group wears close-fitting trousers, called *anaxyrides*, a dress characteristic of the Asiatics generally in ancient art, and specially of Amazons, over which falls a tunic with sleeves, girt at the waist and reaching halfway down the thighs. The left hand holds the reins. The horse is in a rearing attitude, as is shown by the bend of the body and by the action of the shoulder and arm. Moreover, part of a hoof was found (No. 38*b*), corresponding in scale with this horse, which had never been attached to the base, and probably belonged to an uplifted foreleg. In the present mutilated state of this group, the action of the rider cannot be made out with certainty, but perhaps this figure was represented striking downward with a spear at a prostrate foe; and it is probable that the torso originally formed part of a group commemorating the triumph of an Asiatic warrior over one of his enemies. Whether one of the princes of the race of Hekatomnos or a mythical personage is here represented cannot be determined.

The upper jaw and nose of a horse (No. 38*a*) found near this torso may have belonged to it. In that case, the mouth of the horse must have been represented

open, and his nostrils distended with rage, as would be characteristic of a horse in a battle-scene.

Notwithstanding the great mutilation which this torso has received, it may be considered one of the finest examples of ancient sculpture which has come down to us. The body of the horse is a master-piece of modelling; the rearing movement affects the whole frame, and the solid and unwieldy mass of marble seems to bend and spring before our eyes, as if all the latent energy of the animal were suddenly called forth and concentrated in one forward movement. Equal skill is shown in the representation of the rider. Nothing can be more perfect than his seat. The right leg and thigh seem to grow to the horse's side; the manner in which the waist yields to the movement of the rearing horse is admirably expressed by the composition of the drapery, the position of the bridle-hand is carefully studied, the elbow is fixed, the wrist flexible, the thumb firmly bent over the reins.

In the treatment of the surface, this torso forms an interesting contrast to the horses from the *quadriga*, being highly wrought, as if for close inspection. It is, however, nowhere polished, but has been finished with delicate hatched lines. It is curious that while the back of the left hand is most elaborately wrought, the veins being shown on the surface, the thumb, which is seen from another point of view, is merely sketched out in a rough but masterly manner. The upper part of the figure has been united at the waist to the lower part by a joint; remains of reddish-yellow colour are visible on the left shoulder and side.

From the appearance of the left side of this torso it may be inferred that it had been exposed to much wanton mutilation since the time of the Knights. On the left side the marks of many bullets appear on the shoulder; showing that it has probably at some time served as a

target for the muskets of the barbarous residents of Budrum. The hind-quarter of the horse and the left leg of the rider on this side have been broken away with a sledge-hammer, from the blows of which the marble is still starred and battered in many places. Several of the pieces of the hind-quarter broken off in this manner were found in the course of the excavations in a garden wall a few feet distant from the spot where the torso was lying. Of these fragments four are now rejoined in their original positions. Under the belly of the horse has been an oblong marble support, which at its junction with the body measured 14 inches by 11 inches. (Newton, *Travels and Discoveries*, II., pl. 4; Overbeck, *Gr. Plastik*, 3rd ed., II., p. 74, fig. 110.) Height 3 ft. 9 in. Length 7 ft.

FRAGMENTS, PROBABLY FROM EQUESTRIAN GROUP.

No. 38*a*.—Nose and upper jaw of horse; on a separate fragment, part of chin and lower jaw.

No. 38*b*.—Half the right fore-hoof of a horse; the leg must have been raised from the ground.

No. 38*c*.—Fragment of left hind-hoof of horse, resting on a hammer-dressed base.

No. 38*d*.—Fragment of drapery with the extremity of a scabbard.

No. 38*e*.—Fragment of hind-quarter of horse.

No. 38*f-l*.—Fragments from body and legs of horse.

No. 39.—Fragment of a draped male figure, which must have equalled in scale the figure of Mausolos. This torso only comprises part of the body between the waist and hips, with part of the left breast, which has been joined on since these marbles arrived in England. A *himation* passes diagonally across the body and over the left shoulder; under the *himation* a *chiton* drawn closely over the form. This torso is so much mutilated, and the

marble is so discoloured, that the motive and character of the original figure cannot be ascertained. (Newton, *Hist. Disc.*, II., p. 223.) Height 4 ft. 6 in.

No. 40.—Torso of seated male figure, wearing a *chiton*, over which an ample *himation* passes across the lap, lying in thick, heavy folds. The upper part of this figure is broken away irregularly below the breast; on the right side, the middle part of the arm, and the body to about half-way below the knee, have been preserved; on the left, the knee and most of the thigh, with all the drapery covering them, have been broken away. A fragment of the left leg remains, which must have been concealed, if, as is probable, the *chiton* reached to the feet. The figure is so mutilated that the original motive cannot be ascertained. From the direction of the folds on the left side it may be inferred that the left hand rested on a spear or sceptre held vertically, while the right arm was advanced as if the hand had held a *phiale*. The seat is a rectangular *thronos*, on which is a thick cushion overhanging on either side. From under this cushion drapery falls over the seat below. At the back the drapery has little depth of folds, and from the general flatness of the treatment in this part it may be inferred that the figure was placed so as not to be seen from behind. The type seems to be that of a divinity, perhaps Zeus, though he is generally represented in Greek art of the best period with the upper part of the body nude. The surface of this statue is mutilated in so unsightly a manner that it is difficult to form an opinion as to its merits. The inner portion of the arm, where the original surface is preserved, is finely modelled, but the drapery is perhaps a little heavy in treatment, and is certainly not so delicately wrought as that of Mausolos and the female figure already described. The statue has been painted; and the folds of the dra-

pery are still coated with an artificial surface of a purple colour; this may be the original pigment chemically united with a deposit from water.

The statue was found under the wall of one of the two houses marked in the plan as Ahmet's, and had evidently been long exposed to the drip from the roof. On its first discovery, two colours seemed blended on the surface, which by exposure to the air rapidly faded. It is possible that this effect was caused by the decomposition of a portion of the purple in the soil. The present height of this statue, with the *thronos*, is 6 ft. 4 in., to which may be added about 2 ft. 6 in. for the head and shoulders. (Newton, Hist. Disc., II., p. 221.)

No. 41.—Draped torso, clad in a *chiton* girt at the waist and reaching a little below the knees. This torso is broken off at the waist and also below the knees. The figure has stood in an easy attitude, the right leg crossed over the other. In one of the folds at the back is a streak of purple colour. The composition of this figure is simple and dignified. The present height of the torso is 3 ft. 5 in. (Newton, Hist. Disc., II., p. 223.)

No. 42.—Draped torso, from the waist nearly to the knees. The figure has been clad in a *chiton* which falls in a fold over the girdle. The weight of the body probably rested on the right foot. Height, 3 feet. *Found on south side of the Mausoleum.* (Newton, Hist. Disc., II., p. 129.)

No. 43.—Draped male torso from below the hips to above the waist, the back broken away. The figure has probably stood with the weight resting on the right leg. The drapery appears to be a *himation*. Height 3 ft. 4 in. *Found outside the northern Peribolos wall of the Mausoleum.*

No. 44.—Colossal female head. Round the face is a triple row of curls symmetrically arranged, each curl forming a perfect spiral or volute. The remainder of

the hair is drawn back under the close-fitting cap which is so frequent a head-dress on the coins of Syracuse of the fourth century, B.C. This head is remarkable for largeness and simplicity of treatment. The cast of features, though ideal, does not recall any known type of goddess. It is possibly a portrait. The nose, chin, upper lip, right eye, and hair over the forehead and on the right side have been much injured; the head inclines towards the left shoulder; the neck appears to have been broken off from a statue. *Found about 2 feet to the north of the northern Peribolos wall of the Mausoleum.* (Newton, Hist. Disc., II., pp. 104, 224, pl. 2.) Height 1 ft. 6 in.

No. 45.—Colossal female head, wearing a veil; this head has been fitted to a socket at the base of the neck. This head was found built into the chimney of a Turkish house, and the features are consequently nearly destroyed by fire. From what remains of the outlines of the features it may be inferred that this head was sculptured in the same large simple style as No. 44 already described. (Newton, Hist. Disc., II., p. 225.) Height 1 ft. 10½ in.

No. 46.—Fragment of colossal female head, similar in scale and style to Nos. 44–45. All that remains is part of the left side of the head, including the left ear; the surface is much injured. (Newton, Hist. Disc., II., pp. 129, 225.) Height 1 ft. 1¾ in.

No. 47.—A bearded head, of which the greater part of the right side has been split off, leaving the left side of the face quite uninjured. The hair and beard are short and close. The features have a mild and dignified expression, and resemble to some extent those of Alkibiades (see Visconti, *Iconographie Grecque*, I., pl. 16.) It is, however, scarcely likely that in this fragment we have his portrait, as has been suggested. It more probably represents an ancestor of Mausolos or some local hero. (Newton, Hist. Disc., II., p. 225.) Height 1 ft. 1¾ in.

No. 48.—Youthful male head, rather exceeding life size. The type seems that of a hero, but it is difficult to discern the original character, as the nose and mouth are much defaced and the surface generally is in bad condition. The head is turned to the right, the neck has been fitted into a socket. (Newton, *Hist. Disc.*, II., p. 227.) Height, 1 ft. $1\frac{1}{2}$ in.

No. 49.—Male head wearing the head-dress called *kyrbasia* or *tiara*, a kind of cap worn by the Persians, and which may be recognised in several representations of Satraps in Greek art. This head-dress appears to have been a conical cap made of linen or some flexible material, of which the point fell forward on the forehead. The back of the cap falls down the nape of the neck to protect it from the sun and is sometimes bound under the chin with a broad band, as in the head here described. The features are so much defaced that the original character of the countenance cannot be made out, but this head is probably that of a Satrap of the princely family of Mausolos. (Newton, *Hist. Disc.*, II., p. 226.) Height, 1 ft. 2 in.

No. 50.—Male beardless head, the features much injured. From the treatment of the hair, which is drawn back from the face, and from the general type, this head may represent Apollo. The style of the sculpture is rich and flowing. (Newton, *Hist. Disc.*, II., p. 225.) Height, 1 ft. $3\frac{3}{4}$ in.

No. 50*.—Lower part of a marble helmet, with a vizor covering the whole face; the vizor appears to be a kind of mask on which are represented in very low relief the beard and moustache. The helmet rests on a fragment of marble which appears to be a portion of a rocky base; it is probable, therefore, that it has been placed by the side of a statue, which, from the scale of the helmet, would not have much exceeded life size. (Newton, *Hist. Disc.*, II., p. 229.) Height, $9\frac{3}{4}$ in.

No. 51.—Youthful head, wearing the Phrygian cap;

under life size; broken off at the neck, the features much defaced. No other head on so small a scale has been discovered among the remains of the Mausoleum, and therefore it is possible that this fragment may have belonged to some large composition in relief; but there is no other evidence in support of such a conjecture. (Newton, *Hist. Disc.*, II., p. 227.) Height, $12\frac{1}{2}$ in.

No. 51a.—Back of head, heroic size, worked roughly.

No. 51b.—Fragment of base of neck of male figure, worked to fit into a socket.

No. 51c.—Neck of male figure, heroic size, worked to fit into a socket.

No. 51d.—Base of neck, life size, worked to fit into a socket.

No. 51e.—Base of neck, life size, worked to fit into a socket.

No. 51f.—Back of female head, with wavy hair gathered up in a knot on the crown of the head.

No. 52.—Right shoulder of draped female (?) figure, broken off half-way down the upper arm. The neck has been set in a socket, part of which remains. On the arm is shown the sleeve of a *chiton*, fastened with loops; this is partially covered by a mantle falling down the back and over the chest. The back is broken away.

No. 53.—Piece of drapery, probably from the left side of the back of a colossal female figure. The folds are finely wrought.

No. 54.—Fragment from right side of the back of a draped figure, between the shoulder and waist.

No. 55.—Fragment of the back of a colossal draped figure, including the left shoulder. The left arm has been fitted to the shoulder with a joint.

No. 56.—Fragment of left shoulder of draped figure, heroic size.

No. 57.—Fragment of upper part of draped figure.

No. 58.—Fragment of left shoulder and breast of draped figure. In the upper part is a socket for the insertion of the neck.

No. 59.—Left shoulder and side of male figure as far as the waist. The arm has been attached by a joint at the shoulder. The dress is a *chiton*, girt at the waist, over which has been a mantle, one end of which is thrown over the shoulder.

No. 60.—Fragment of the chest of a draped figure, perhaps female. The drapery appears to be part of a *chiton* or *diploidion* falling over the girdle.

No. 61.—Right thigh of draped male figure; the drapery falls in shallow, nearly parallel folds, reaching nearly to the knee. On the right appears to be part of a mantle; the left side is broken away. This fragment may belong to the figure of a Persian. The back has been split off when the fragment was converted into a building stone.

No. 62.—Left knee advanced, broken off at base of knee and half-way up the thigh. The upper part of the thigh is draped.

No. 62*.—Fragment of knee of draped figure.

No. 63.—Fragment of draped figure, probably from the lower half of the body; on the left side, a portion of the marble has been cut away for a joint; four small holes show that a piece of drapery or some other object has been here attached by means of dowels.

No. 64.—Base of draped female figure, on which remains the lower part of the folds at the back.

No. 65.—Fragment of draped figure with broad girdle round waist, the ends passing through an eyelet-hole, and falling in a festoon.

No. 66.—Fragment from the back of a draped figure. The drapery seems to consist of a talaric *chiton*, over which hangs a mantle; this fragment may be from the back of the legs; the surface of the marble is much worn.

The torso corresponds in style and in the quality of the marble with that of the other figures from the Mausoleum. *Found on the site of the Mausoleum in 1866. S. and B.*

No. 66*.—Fragment of drapery. *Found on the site of the Mausoleum in 1866. S. and B.*

Nos. 67–69.—Three fragments of draped figures.

No. 70.—Lower part of the back of a draped figure between the knees and the feet, probably female.

No. 71.—Torso of draped female (?) figure, of which the breast and back only remain. On the top of this fragment the central surface has been chiselled; this is probably the bottom of a socket for the insertion of the base of the neck.

No. 71*.—Left shoulder of nude male figure; in the upper part is a socket for the insertion of the neck.

No. 72.—Male left foot, on a hammer-dressed base; the toes, left side, and all above the instep broken away. The heel has probably been broken away.

No. 73.—Part of right male foot, life size; the heel, all above the instep, and the toes broken away; the surface much injured; on a hammer-dressed base.

No. 74.—Left foot, probably male, life size; broken away behind the instep and on the right side; the great toe and the toe next it much injured, the other toes and general surface in fair condition; on a hammer-dressed base.

No. 75.—Fragment of left foot, life size, comprising little more than the great and three next toes; on a hammer-dressed base. The surface throughout in bad condition.

No. 76.—Great toe of left foot, life size, on hammer-dressed base.

No. 77.—Great toe and part of next toe of left foot, life size; the base, hammer-dressed below, has been wrought smooth round the foot.

No. 78.—Heel and ankle of left foot, life size, as far as

the instep, where has been a vertical joint uniting the other half of the foot by two dowels, the holes for which remain. The base is nearly all broken away, but appears to have been wrought smooth on its upper surface.

No. 79.—Heel and ankle of left male foot, life size, broken off at the instep and above the ankle; under the foot a sole, of which the straps attaching it to the foot may have been painted on the marble. The base entirely worn away.

No. 80.—Right foot in sandal, heroic size, broken away behind the instep. The sandal consists of an inner shoe of closely-fitting pliable leather, which covers the entire foot; over this is a close-fitting golosh coming up nearly to the instep at the sides, but open down the front of the foot, to which it is attached by several straps; one of these passes from the heel round both ankles to the front, where it is prolonged diagonally across the instep and foot, being attached to the golosh by two studs on each side of the instep; below the instep it is attached to a network of narrower intersecting straps which are attached to the sole and converge to a central point behind the toes.

No. 80*.—Heel of a left foot, of heroic size, broken off at the instep and above the ankles. The foot has had a sandal similar to the preceding: a broad strap passes over the back of the golosh, crossing the tendon Achilles; the base is broken away.

No. 81.—Fragment of a left foot, life size, in a similar sandal. All that remains of this foot are the four lesser toes concealed under the inner shoe, which is covered with a network of straps attached to the sole. A portion of the base remains attached to the foot and seems hammer-dressed.

No. 82.—Fragment of right foot in a sandal.

No. 83.—Fragment of right foot in a sandal.

No. 84.—Left ankle and foot, broken off at the instep, life size; the heel and ankle are covered with a network of straps becoming gradually smaller as they approach the heel, and terminating in the opposite direction in loops, through which is passed a strap which crosses diagonally the instep and front of the ankle.

No. 84*.—Hinder half of right foot in sandal, broken off above ankle and at instep. This seems to belong to the same statue as No. 84.

No. 85.—Fragment of left foot in sandal, life size, broken away behind the toes. The sandal is similar to No. 80; on a hammer-dressed base.

No. 86.—Fragment of left foot in a sandal.

No. 87.—Fragment of foot in sandal, showing a strap, which probably passed above the ankle; broken away from a base.

No. 88.—Front of left foot covered with a shoe, and probably female, broken off at the rise of the instep; at the edge of the fracture is a ridge which may be either a strap or a border of drapery. This fragment is of fine white marble, similar to that of the female figure No. 35, and was found in the same part of the diggings; it may therefore have belonged to the same statue as the head No. 44.

No. 89.—Front of naked left foot, probably female, of colossal size; it is attached to a thick sole, which rests on a rocky base; of the foot, nothing remains but portions of the third and fourth toes. The kind of sandal is similar to that of the female figure No. 35.

No. 90.—Fragment of left foot in sandal, on rough-hewn base, broken off at base of instep. *S. and B.*, 1866.

Nos. 91–99.—Fragment of foot in sandal, and fragments of arms and hands.

LIONS.

No. 100.—Lion; head turned to the left, the left foreleg advanced; the right foreleg is wanting from below the fetlock, the left from above the knee; both hindlegs are wanting from below the hough; a portion of the tail remains attached to the right hindleg. On the rump is inscribed Γ. This lion was found on the top of the northern Peribolos wall, standing as it had fallen. The tongue was then painted with red colour which has since disappeared. Height, 4 ft. 7 in.

No. 101.—Lion; head turned to right; the left shoulder and forearm and all the body from behind the right shoulder are wanting; the right foreleg, which has been rejoined at the elbow, is complete only as far as below the fetlock; the lower lip has been broken away and the muzzle has been injured. *Found on north side of the Mausoleum.* Height, 4 ft. 7 in.

No. 102.—Lion; head turned to left; both forelegs and all the body behind the shoulder are wanting; the right cheek, nose, upper jaw, and mane above the forehead have been broken away; the neck is cracked diagonally. In very fine condition. *Found on north side of Mausoleum.* Height, 2 ft. 11 in.

No. 103.—Lion; the head turned to the right; the top and left side of the head and the left shoulder have been broken away; the right leg, which is advanced, is broken away above the knee, the left above the fetlock; all the hind-quarters from below the rump are wanting; on the right side the body behind the shoulder, and a portion of the left hind-quarter have been rejoined. The surface, generally, is in good condition. On the top of the rump, Γ. *Found on site of Mausoleum.* Height, 4 ft. 1 in.

No. 104.—Lion; the head turned to the left; the forelegs and the hind-quarters wanting; the left foreleg has

been advanced; the head has been broken off at the base of the neck and clumsily rejoined; the nose and left eye have been injured, but the head and body are otherwise in fair condition. *Formerly in the Castle of St. Peter, Budrum.* Height, 3 ft. 1 in.

No. 105.—Lion; the head turned to the right, the lower lip broken off, both forelegs are broken away below the shoulder-joint, and the hind-quarters are wanting; the right foreleg has been advanced. *Formerly in the Castle of St. Peter, Budrum.* Height, 3 ft. 5 in.

No. 106.—Lion; head turned to the right; the body broken off behind the shoulder; the forelegs wanting; the right foreleg has been advanced; the surface of the head is much worn. *Formerly in the Castle of St. Peter, Budrum.* Height, 3 ft.

No. 107.—Lion; the head turned to the left; both forelegs are wanting from the shoulder; the left foreleg has been advanced; the face is much injured, the nose and both jaws are broken away; the hind-quarter is wanting. The forehand of this lion was formerly in the castle at Budrum, and has been united with the middle of the body which was found on the site of the Mausoleum. (?) Height, 3 ft. 5 in.

No. 108.—Lion; the head and upper part of the neck, the right foreleg with part of the shoulder, the left foreleg from below the shoulder, the right hindleg from above, and the left hindleg from below the hough, are wanting; the right foreleg has been advanced; the hind-quarters have been rejoined. On the top of the rump, Γ. *Found on the site of the Mausoleum.* Height, 3 ft. 3 in.

No. 109.—Lion; all the forepart of the body wanting from behind the shoulder; the right hindleg wanting from above, and the left from below, the hough; the right hindleg has been advanced. On the top of the rump, 4. *Found on the site of the Mausoleum.* Height, 3 ft.

No. 110.—Lion; all the forepart of the body wanting from behind the shoulder; the left hindleg wanting from above the stifle, and the right from the hough; the left hindleg has been advanced. Made up of a number of fragments; much of the surface of the body wanting. On the top of the rump, Γ . *Found on the site of the Mausoleum.* Height, 2 ft. 10 in.

No. 111.—Fragment of neck and head of a lion, much mutilated; of the face, the eyes only and part of the forehead remain. *Found on the site of the Mausoleum.*

No. 112.—Body of a lion, from between the shoulder and hind-quarter.

No. 113.—Hind-quarter of a lion; right haunch broken off above stifle; left buttock and most of the haunch wanting. On the top of the rump, **A**.

No. 114.—Hind-quarter of lion, broken off above the stifle on both sides. On the top of the rump, **B** (?).

No. 115.—Lion's head; the mouth open, with protruding tongue. *Found outside the northern Peribolos wall.*

No. 116.—Part of lion's head and neck. *Found outside the northern Peribolos wall.*

No. 117.—Left forepaw of lion, of which two claws only are perfect. The fragment of base on which it is attached has its original face in front and on the left set at right angles, and has been more carefully dressed than the other bases.

No. 118.—Fragment of lion's paw, on square hammer-dressed base, complete on right side.

No. 119.—Fragment of lion's paw, on round hammer-dressed base.

No. 120–122.—Three lion's paws, on hammer-dressed base.

No. 123.—Fragment of lion's paw, on round hammer-dressed base.

Nos. 124–127.—Paws and fragments of paws of lions, on bases as the preceding.

No. 128.—Fragment of lion's paw, on base similar to the preceding. *S. and B.*, 1866.

No. 129.—Lion's paw, broken off above the fetlock, on base similar to the preceding.

No. 130.—Lion's paw, on base similar to the preceding, complete on the left side.

No. 131.—Right hindfoot of lion; the first claw on the left is advanced from its sheath; on a base hammer-dressed and only $1\frac{3}{4}$ in. deep.

No. 132.—Lion's paw, left, broken off below fetlock, on a hammer-dressed base which has been set in a larger base, as is shown by a horizontal line cut into the side of the base. The paw is set close to the edge of the base, which is rectilinear on one side.

No. 133.—Right hindfoot of lion and portion of tail; a hole for the insertion of a dowel is cut in the upper part of the foot, showing that the leg has been attached to the foot. The tail and foot rest on a fragment of base.

No. 134.—Left hindleg of lion down to fetlock: has been broken in two pieces.

No. 135.—Lion's paw, broken off below fetlock, on hammer-dressed base.

No. 136.—Fragment of lion's paw, on round hammer-dressed base.

No. 137.—Left hind-foot and part of leg of lion, on hammer-dressed base; the leg is broken off a little above the ankle. This lion's foot is on a much smaller scale than the others, but it corresponds in style and in the mode of dressing the marble of the base. The right side of the base is cut to a straight edge as if for a joint, the other three sides are broken. *S. and B.*

No. 138.—Anterior half of a panther, broken off behind the shoulder. *Castle of St. Peter, Budrum*; probably from the Mausoleum, though there is no direct evidence of this.

No. 139.—Hinder half of the body of a panther. *Site of Mausoleum.*

No. 140.—Hind-quarter of a panther. *Site of Mausoleum.*

No. 141.—Fragment of chest and right leg, probably of a panther.

No. 142.—Forehand of a boar, from base of neck to body behind shoulder; hardly exceeds life size.

No. 143.—Left side of head of a boar; lower jaw and head from above the eye broken away.

No. 144.—Right hindfoot of a boar, on hammer-dressed base.

No. 145.—Ram; the left foreleg broken off near the shoulder, the right foreleg and shoulder wanting, also the neck and head; the hindlegs wanting from above the stifle. Height, 2 ft. 10 in.

No. 146.—Foot of ram.

No. 147.—Fragment of hindleg of ram.

No. 148.—Oblong block of marble, sculptured in the form of a *pyxis*, or casket, such as may be seen in vase-pictures. On each of the four sides is a group in exceedingly low relief. On one of the long sides the scene represented is as follows:—On the left is a male figure seated in a chair, the feet on a footstool; he wears a talaric *chiton*; the lower half of the body is clad in a *himation*; the right hand is raised to the head, the left stretched out in front as if holding a *phialè*. In front is a female figure clad in a talaric *chiton* playing on a lyre; behind her is a tree, at the foot of which another female figure is stooping, taking something out of a *pyxis* on the ground.

The subject on the opposite side has perished, all but the upper part of a tree.

At one end of the casket is the following group:—On the right, a female figure seated in a chair, the lower half of her body clad in a *himation*; her right hand rests on the seat behind her, the left is half extended as if holding out some object. In front of her is a seated female figure holding an open mirror case, by whose side is a standing figure.

At the other end of the casket are three figures. On the left is a female figure, seated in a chair, her feet on a footstool; she is clad in a talaric *chiton* and *himation*. Before her is another female figure, seated on a low stool, and a standing female figure, wearing a *chiton* and *himation* and holding out something towards the figure in the chair.

These reliefs have been very much injured. Enough, however, of the original surface remains to show the great beauty of the composition. On the other hand, the execution is somewhat hasty and careless; and from the general style it may be inferred that the casket is of a date rather subsequent to the Mausoleum. It appears to belong to the same period as the Athenian vase-pictures with polychrome figures on a white ground, and some of the later vases with red figures. These pictures are also characterised by graceful but careless drawing.

This casket may have been placed at the foot of some female statue, but it is more probable that it has been taken from some sepulchral chamber connected with the Mausoleum. Having been found so near the large marble dishes (Nos. 159-160), it may have been removed from the same part of the tomb. Height, 1 ft. 3½ in.; length, 1 ft. 7½ in. (Newton, *Hist. Disc.*, II., p. 113.)

No. 149.—Part of a marble stelè; as it is broken at either end, the original dimensions cannot be ascertained. On the face below have been sculptured, in low relief, two scenes, one below the other. In the lower scene is part of a figure of Apollo, holding in his left hand a lyre, while with his right he raises a *plectrum*; he stands within a cave, the roof of which appears above his head, and which may represent the cave on Mount Parnassos. Over this cave is a higher level, on which is a terminal figure of Dionysos, beside which stands a female figure wearing a talaric *chiton*, over which is a *himation* falling from the back of her head, and thrown over her

left arm; the head is wanting. On the left is an altar. This relief is coarsely executed, and the marble is of inferior quality. The subject is curious; but the *stelè* is evidently of a much later period than the Mausoleum. Height, 1 ft. 6 in. by 1 ft. 6 in. (Newton, Hist. Disc., II., p. 137.)

No. 150.—Fragment of a draped figure, from the waist to the hips. The dress is a close-fitting *chiton*, round which on the right hip part of an upper garment is shown; immediately above the girdle is a joint with a hole for a dowel in the middle, and a cramp-hole on the right side; the margin of the joint on that side, and at the back is sunk to a depth of $\frac{2}{5}$ inch; the remainder of the joint is reserved with a rectangular edge. The right hip is thrust out and is full in form; the figure is therefore probably female. This fragment was *found on the site of the Mausoleum*, but the sculpture seems of a later period. Height, 1 ft. $7\frac{1}{2}$ in.

No. 151.—Draped fragment, probably from below the waist; it has been united by a joint to the upper part of the figure. *Found on the site of the Mausoleum*, but the heaviness of the style indicates a period later than the Mausoleum. Height, 1 ft. $4\frac{1}{4}$ in. *S. and B.*

The following sculptures were obtained from Budrum, but do not appear to have any connection with the Mausoleum:—

No. 152.—Iconic male head, life size; the neck has been fitted into a socket. This head has been broken across at the eyes; the top and back are wanting; nose, part of beard, and left cheek destroyed; the hair has been bound with a diadem; there is red colour on the beard and the iris of the left eye. A square dowel hole and two drilled holes show that the top of the head had been made of a separate piece. *Found in a subterranean gallery, Mausoleum.* (Newton, Hist. Disc., II., p. 153.)

No. 153.—Draped statuette of Victory, from the base of the neck to below the waist; the right arm, which has been raised, is wanting from a little below the shoulder; the left upper arm, which hangs near the body, is broken off a little below the shoulder; of the neck there only remains about $1\frac{1}{2}$ inch above the collar-bone. The body is clad in a *chiton*, fastened on either shoulder and girt below the waist, which opens under the right arm so as to leave the side bare above the girdle. At the back are sockets for the insertion of wings. Height, 1 ft.

No. 154.—Draped female torso, from above the left breast to the knees; both arms and the right side of the bosom are wanting. The body is clad in a *chiton*, over which is a mantle passing obliquely across the body to the left side, where there is a joint, probably for the attachment of a piece of drapery gathered up in the left hand. The surface of the mantle is marked by the rectangular lines which are characteristic of the Pergamene school of sculpture, to which this torso may be referred. From the disposition of the drapery it may be inferred that the figure stood on the left leg. *S. and B.* Height, 2 ft. $9\frac{1}{2}$ in.

No. 155.—Lower part of a draped female figure of heroic size; the toes of the right foot, resting on a sandal with a thick sole, are shown; the rest of this foot is concealed by the thick folds of the drapery. Of the left foot and leg nothing is shown under the nearly vertical lines of the drapery. The figure stood on a shallow base; it has been worked flat at the back. It probably belonged to the same school as the torso last described. Height, 2 ft. 1 in.

Nos. 156-7.—Two fragments of a small frieze, representing an Amazonomachia. On the fragment on the left a mounted Amazon, whose horse is rearing to the left, has raised her right hand to the level of her head,

aiming a spear at an antagonist on the left, of whom the left foot only remains; his left leg must have been extended. The Amazon wears a Phrygian cap, a *chiton* doubled over the girdle, and *anaxyrides*; a *chlamys* flies from her shoulders. In her left hand she holds the reins. The left leg is broken away below the knee; the back of the head and upper part of the left arm and surface of the left side have suffered. Both forelegs of the horse are broken away. This fragment was obtained by Admiral Spratt, from the owner of the field of which a plan is given, Newton, *Hist. Disc.*, I., pl. 45. Height, 1 ft. 3½ in.; length, 1 ft. 3 in.

On the fragment on the right (No. 157) a mounted Amazon gallops to the left in pursuit of a Greek, of whom nothing remains but his extended left leg. She leans forward on her horse's neck holding the reins in her left hand and drawing back her right, which must have been armed with a spear. Behind this mounted Amazon is another on foot, who turns to the right and is probably drawing a bow; both her knees are slightly bent. At her feet is a projecting mass, either the body of a prostrate Greek or a rock. The surface of this relief generally is greatly injured. The mounted Amazon has her hair drawn back into a knot: both wear *chitons* reaching nearly to the knees. This fragment was obtained at Budrum by Mr. Alfred Biliotti in 1865. Length, 1 ft. 8½ in.; height, 1 ft. 3½ in.

Though the subject of these two reliefs corresponds with that of the principal frieze of the Mausoleum, there is no ground for connecting either of them with that monument, of which the style of their sculpture is certainly not worthy. Above, in each case, is a plain carved moulding, and below a plain fillet.

No. 158.—The corner of the lid of a white marble *soros*, terminating at one end in a fine joint, showing that the

lid was made of several pieces of marble. The lower face of the marble has evidently been adjusted with great nicety to the *soros* which it covered. The letter **A** is cut upon this lower face; throughout the Mausoleum, on the mouldings and other subordinate members of the Order letters were in like manner inscribed. The chiselling of the surface of this marble lid is so like that of the architectural marbles of the Mausoleum on the site of which it was found, that there is good ground for connecting this *soros* with that monument. Height, $6\frac{1}{2}$ in.; length, $12\frac{1}{2}$ in. With it was found another fragment similarly chiselled, which probably belongs to the same *soros*. (Newton, Hist. Disc., II., p. 263.)

No. 159.—Fragment of a marble *phialè*, 2 ft. 6 in. in diameter.

No. 160.—Fragment of a marble *phialè*, 2 ft. 4 in. in diameter. The insides of both this and No. 159 are much honeycombed, from long exposure to drip. With them was found a portion of a large bowl of dark limestone, also several fragments of smaller marble *phialæ*. These *phialæ* may have been deposited in one of the sepulchral chambers of the tomb. These fragments were found on the north side of the Mausoleum. (Newton, Hist. Disc., II., p. 112.)

Wall-Cases A, B, L, M, contain fragments of the enriched mouldings of the Mausoleum, which are described and engraved, Newton, Hist. Disc., I., pl. 29; II., p. 170.

Wall-Cases C, D, E, F, G, H, I, K, fragments of statues. **Cases O, T**, fragments of friezes. **Cases U, V**, fragments of statues.

In **Wall-Case N**, are the following objects in bronze:—On the uppermost shelf a pair of wings which have been gilt, and which measure in length, the one $2\text{ ft. }4\frac{3}{4}\text{ in.}$, and the other, which is more injured, $1\text{ ft. }11\frac{1}{2}\text{ in.}$ These wings were found on the floor of the Temple of Athenè

Polias at Prienè under a layer of charcoal which has left its mark on their surface, and which shows that the wood-work of the temple must have been destroyed by fire.

The wings probably belonged to a bronze Victory which may have been held in the hand of the colossal statue of Athenè, the remains of which will be noticed *post*, P. 6-11.

Wall-Case N contains further:—(a) Bronze grating found let into a marble pavement at the entrance to the basement of the Mausoleum. The drainage from the interior of the basement must have passed through this grating (engraved Newton, *Hist. Disc.*, II., p. 143). (b) Cramp from pyramid step; of these cramps a number were found still fixed in the sides of the pyramid steps, and generally slightly bent, as if they had been wrenched from their places (*ibid.*, pp. 105-6). (c, d, e) Three bronze dowels, from the site of the Mausoleum (*ibid.*, p. 180). (f-i) Four bronze dowels, one of which is quadrangular, found on the site of the Temple of Athenè Polias, Prienè; these must have been inserted in bronze sockets in the centre of drums of columns. (k) Cedar socket for a dowel, found in the joint of one of the columns of the Propylæa of the Acropolis at Athens. In the columns of the Parthenon, cylindrical wooden pins set in square blocks of wood were used for the same purpose (see Penrose, *Principles of Athenian Architecture*, p. 23).

In the lower part of the Wall-Case N are two bronze dowels (l, m) which were originally prepared for insertion in sockets let into a marble slab found under the great stone which closed the entrance to a narrow passage leading from a staircase into the Mausoleum. From some cause they had never been let down into the sockets prepared for them in the marble slab beneath (see Newton, *Hist. Disc.*, II., p. 97). These lower sockets, with a

portion of the marble slab in which they are inserted, are described *infra*, A. 29-30.

ARCHITECTURAL MARBLES.

A. 1.—Upper part of Ionic column; from the peristyle, *pteron*, of the Mausoleum. It consists of the capital, which is restored, and of the two uppermost drums of the shaft. Height of the whole, 8 ft. 6 in. *Found on the site of the Mausoleum*, 1857.

A. 2.—Angle capital of Ionic column; from the peristyle (*pteron*) of the Mausoleum; and lowest drum of Ionic column resting on its base, from the peristyle. *Found on the site of the Mausoleum*, 1857.

A. 3.—Capital of Ionic column; from the peristyle. *Found on the site of the Mausoleum*, 1857.

A. 4.—Similar capital, the volutes broken away; on the top is an oblong sinking $\frac{3}{4}$ inch in depth. *Found on the site of the Mausoleum*, 1857.

A. 5-7.—Architrave of an upper and lower block. The lower stone has two fascias on the front, measuring respectively $9\frac{3}{4}$ inches and $8\frac{3}{4}$ inches in depth, and has a sunk panel in the soffit (see Newton, *Hist. Disc.*, I., pl. 26, figg. 1, 2, and II., p. 167, the elevation and transverse section of this block). The upper stone of the architrave has a fascia corresponding in proportion with the depth of the fascias on the lower stone. Above the fascia is a ledge 4 inches wide on the bed, and in height 5 inches, in which has been inserted a bold egg and tongue moulding; many specimens of this moulding are exhibited in Cases A. and B. The length of these blocks of architrave could not be ascertained, as none of them were perfect at both ends. Two of the upper stones and one of the lower stones terminated in a square joint on which was a notch cut at right angles to the fascias

(see Newton, *Hist. Disc.*, I., pl. 26, figg. 1, 3, 6; II., p. 168) This joint in the upper architrave stone must have coincided with that of the lower stone, so that when the upper and lower stones were placed one over the other, the sides of the cutting coincided, and when similar upper and lower architrave stones were adjusted to them at the joint, the recess formed by the four notches thus combined formed a recess measuring 2 ft. 2 in. in width.

A. 8.—The architrave was connected with the wall of the cella by transverse beams, of which only this specimen was found. One end only of this beam has been preserved; from this end, for a distance of 2 ft. 1 in., the stone is roughly tooled all round; this end must have been inserted in the cella wall. The remainder of the beam has two fascias on either side, of which the respective depths are $7\frac{3}{4}$ inches and $6\frac{1}{2}$ inches, and on the soffit is a sunk panel. Above the upper fascia is, on each side, a ledge for a moulding. This stone is 2 ft. 1 in. wide, by 1 ft. 6 in. in height, and as it fits exactly into the square recess formed at the junction of two joints of upper and lower architrave stones, its position may be considered as fixed. As one end of this stone is broken away, we have no evidence as to its original length.

A. 9.—Fragment of architrave.

A. 9*.—Fragment of architrave.

A. 10.—Stone which formed one side of a lacunar in the ceiling between the cella and the peristyle, and which measures 6 ft. $2\frac{1}{4}$ in. by 2 ft. $8\frac{3}{4}$ in. with a thickness of 10 inches.

On the soffit of the lower surface is a sunk panel, $4\frac{1}{2}$ inches wide, ornamented on the side nearest the coffer by an enriched cyma reversa with a bead on the soffit (see fig. 8). Within the soffit the ends of the stone are cut off so as to unite by a mitre joint with the two adjacent sides of the soffit. When this stone was first disinterred,

blue pigment was visible on the soffit in its original freshness. The upper surface of the stone (fig. 7) is roughly tooled, and has holes for cramps, and on the same side as the mitre is a ledge cut to receive an enriched moulding. (Newton, Hist. Disc., I., pl. 27, figg. 7, 8, 9; II., p. 173.)

A. 11.—Fragment from the upper course of the lacunaria, measuring 2 ft. 8 in. by 1 ft. 6 in. by $7\frac{3}{4}$ inches thick. On the upper edge of this stone is a ledge for a moulding $2\frac{1}{2}$ inches deep by 2 inches in the bed. At 1 ft. 6 in. from the end is a mitre joint measuring $4\frac{1}{2}$ inches on the splay. (Newton, Hist. Disc., I., pl. 26, figg. 10, 11, 12; II., p. 175.)

A. 12.—Cornice of the *pteron*, consisting of the cymatium and the corona worked on two separate stones. Of this, many fragments of the cymatium, including two angle pieces, were found, which have been put together in combination with the few remains of the corona and dentils so as to show their original arrangement. The lions' heads arranged at intervals between the floral ornaments in the cymatium discharged the water from the pyramid.

A. 13.—Stone from the cymatium, with the gutter at the back. A line at the distance of 1 ft. 10 in. from the front of the cymatium marks the relative position of the lowest course of the pyramid. The joint on each side is protected by a ridge or weathering. (Newton, Hist. Disc., I., pl. 27, fig. 5.)

A. 14.—Fragment of corona, $8\frac{1}{2}$ inches deep.

A. 15–16.—Steps, from angle of pyramid. The lines cut at right angles on the upper surface and measuring respectively 1 ft. 9 in. and 1 ft. 5 in. determine the width of the tread on two adjacent sides of the pyramid. On the under side of the step is a groove or sinking, running longitudinally, averaging 6 inches in width by

$1\frac{1}{2}$ inch, which is crossed at right angles by another groove which runs transversely from the face of the riser to the middle of the step; this transverse groove has an average width of $3\frac{1}{2}$ inches at the point where it intersects the longitudinal groove, tapering to $1\frac{1}{4}$ inch where it meets the riser. On the upper surface of the step are three ridges, one of which, running longitudinally along the back of the step, averages from 4 inches to 5 inches in width. At right angles to this ridge are two parallel ridges or flanges, one on each side, which run from the back to the front of the steps, tapering from $3\frac{1}{2}$ inches at the junction with the back ridge to $1\frac{1}{8}$ inch on the edge of the riser.

On placing such a pyramid step on another corresponding in width of tread and general dimensions, the back and side ridges of the lower step can be perfectly adjusted to the corresponding hollows in the upper step. Laterally, each step was bound to the step on each side on the same course by a pair of copper cramps. The ridges at the side are curved in section so as to form a good weather joint at the junction of two adjacent steps.

From forty to fifty of these steps were found *in situ*, of which twenty-two were brought home. In all these the treads measured exactly 1 ft. 9 in. or 1 ft. 5 in., except in the case of the angle steps where both treads were combined as described above. The following other steps were found, which differ in width of tread.

A. 17.—Has a tread of 9 inches and ridges at the back and sides, but the lateral ridges are not continued as far as the line of the tread, but are chiselled off square a little short of it. This step fits exactly on the stones which have a tread of 1 ft. 5 in., the back ridge of the lower block filling the groove of the block laid above it. (See Newton, *Hist. Disc.*, I., pl. 25, figg. 4, 5, 6.)

A. 18.—Block; length 2 ft. $10\frac{1}{4}$ in., width 2 ft. $5\frac{5}{8}$ in.,

thickness $11\frac{3}{4}$ inches, width of tread 6 inches. The remainder of the upper surface is dressed to receive another stone, for the fixing of which three cramp-holes have been cut. There are no ridges at the sides or back.

A. 19.—Block; 3 ft. $0\frac{1}{4}$ in. by 2 ft. 6 in. by $11\frac{3}{4}$ inches thickness. On the upper surface is a tread 1 ft. $11\frac{3}{4}$ in., and a rectangular sinking 3 inches deep, and on the bed another sinking $1\frac{7}{8}$ inch. The part of the bed reserved from the sinking corresponds in width with the tread, being 1 ft. $11\frac{3}{4}$ in. wide. On the upper surface a ridge about 2 inches wide runs along the back and sides. On the left side is a joint with a cramp.

A. 20.—Block; width 1 ft. $11\frac{1}{4}$ in., length 3 ft. 11 in. broken, thickness $11\frac{1}{4}$ inches; on right a sinking $2\frac{1}{2}$ inches in depth. (Newton, Hist. Disc., I., pl. 25, figg. 9, 10.)

A. 21.—Block; 3 ft. $5\frac{3}{4}$ in. length by 1 ft. $11\frac{1}{4}$ in. by $11\frac{3}{4}$ inches thickness. On the upper surface a sinking $3\frac{1}{2}$ inches in depth. The left side is prepared for a joint; the opposite side and face of the stone are wrought smooth, showing that this is a corner stone. (Newton, Hist. Disc., I., pl. 25, figg. 7, 8.)

A. 22.—Block; 3 ft. $5\frac{1}{2}$ in. length by 2 ft. $10\frac{5}{8}$ in. width, and $11\frac{1}{2}$ inches thickness. The left side is dressed for a joint with two holes for cramps, at right angle another joint; the right side and face of the stone worked smooth all but a boss or joggle in one place. This has been a corner stone; both upper and lower surfaces have been prepared as beds for courses.

A. 23.—Block; 6 ft. 8 in. by 2 ft. $1\frac{3}{4}$ in. by $12\frac{1}{4}$ inches thickness. On this is marked the line of the tread $4\frac{1}{2}$ inches wide. On the riser at each end is a fillet about 1 inch wide and $\frac{1}{8}$ inch thick. The cramp-holes and fine joints at the sides show that it was connected with other similar stones placed in a row. (Newton, Hist. Disc., I., pl. 26, figg. 8, 9, and II., p. 178.)

A. 24.—Block, broken at one end ; length, 6 ft. $3\frac{3}{4}$ in., by 2 ft. $2\frac{1}{2}$ in., by $11\frac{3}{4}$ inches depth. This has a tread, 1 ft. $5\frac{5}{8}$ in. The back of the stone and the upper surface behind the tread are left rough. There are two cramp-holes at the back, two on upper part of each joint, and one on lower part. Iron has been used in these cramps ; the joint is very finely wrought. (Newton, Hist. Disc., I., pl. 26, fig. 7.)

A. 25.—Block ; 6 ft. $1\frac{3}{8}$ in. by 1 ft. $3\frac{3}{8}$ in., by 1 ft. $11\frac{3}{4}$ in. depth ; probably a wall stone.

A. 26.—Block with dowel-hole.

A. 27.—Two marble fragments perhaps, of a door-jamb.

A. 28.—Two fragments of marble door with hinge ; the pivot of the hinge has fitted into a bronze socket ; the point of the pivot is cup-shaped, and must have worked on a ball within the socket.

A. 29–30.—Two bronze sockets for dowels, each set in a piece of marble cut off from the slab in which they were originally fixed. (See Wall-Case N, *ante*, p. 65.)

A. 31–32.—Two pieces of blue limestone moulding, perhaps from the basement. The height of the moulding is $8\frac{1}{4}$ inches.

A. 33.—Piece of blue limestone moulding. Height, $7\frac{1}{2}$ inches.

A. 34.—Fragment of a stone which has probably been made to receive the base of some sculpture, probably a lion. On the right is a joint, roughly tooled for $3\frac{3}{4}$ inches. Within this joint is a sinking of which the present depth is 3 inches, width, 1 ft. $5\frac{1}{2}$ in. by 1 ft. $1\frac{1}{2}$ in. The bordering between this sinking and the joint is $2\frac{3}{4}$ inches. The sinking is hammer-dressed. The other three sides of this fragment are broken away. The bed of this fragment is carefully levelled. Length, 1 ft. $8\frac{1}{2}$ in. ; width, 13 inches.

A. 35.—Neck of Ionic column (?), ornamented all round with the *anthemion* in low relief. From the castle of

St. Peter, at Budrum, where it was turned upside down and used as a mortar: there is no evidence to show that this came from the site of the Mausoleum, but this is not improbable. Height, 1 ft. $9\frac{1}{2}$ in.; diam., 3 ft. $2\frac{1}{2}$ in.

SCULPTURES FROM PRIENÈ.

The sculptures from Prienè here exhibited are the results of an expedition sent out in 1869, under Mr. R. P. Pullan, by the Dilettanti Society, and described in their 'Antiquities of Ionia,' Pt. IV., pp. 21-34. The transport of these marbles to England, which did not form a part of the original scheme of Mr. Pullan's mission, was provided for by the liberality of Mr. Ruskin; and the marbles were subsequently presented to the Trustees of the British Museum by the Society of Dilettanti, in 1870.

The Temple of Athenè Polias at Prienè is one of the few Greek buildings in Asia Minor of which the date can be fixed with anything like absolute certainty. An inscription on one of the *antæ* states that it was dedicated by Alexander the Great; this dedication must have taken place about fourteen or fifteen years after the erection of the Mausoleum. The temple was built upon a natural rocky platform, bounded on the south and east sides by a retaining terrace wall of bossy masonry constructed of the same material as the temple itself. It was of the Ionic Order of architecture and hexastyle in form, with six columns on the front and eleven on the flank, making thirty in all, besides a pair of columns in *antis* at either end of the *cella*. All the members of the Order were found except the frieze. A few fragments of figures in relief were discovered, but these could not have formed part of the frieze of the Order. (See Rayet et Thomas, *Milet et le Golfe Latmique*, II., p. 21.)

The pavement of the *cella* was found entire, and at the

west end the foundation of a large pedestal was uncovered, adjoining the wall of the *posticum*. Upon this when complete must have stood the colossal statue of Athenè Polias, mentioned by Pausanias (vii. 5, 4), and to which probably belong the fragments found beside it and described P. 6-11.

The pavement of the *pronaos* was formed of slabs of marble almost square, and at the sides adjoining the walls there were ranges of pedestals upon which statues had been placed. There were found fragments of a draped figure (P. 5), a female head (P. 1), and other remains of sculpture. (For plan of Temple, see Antiquities of Ionia, Pt. IV., pll. 5-6, and Rayet et Thomas, Milet et le Golfe Latmique, pll. 8-9.) Upon the blocks of marble forming the wall of the *pronaos* and the *antæ* were inscribed a large series of documents relating to the dispute between Samos and Priènè concerning the possession of certain lands; many of these marbles were removed to the British Museum, and will be published in Pt. III. of 'Ancient Greek Inscriptions in the British Museum.'

SCULPTURES IN THE ROUND—FROM PRIÈNÈ.

P. 1.—Colossal female head, broken off from a statue at the base of the neck. The lower part of the nose, both eyes, and the left temple, have been much injured, and the left side of the upper lip has suffered slightly. Above the forehead is a triple row of formal curls; the remainder of the hair is concealed under a close-fitting cap, on which, when first discovered, were traces of ornaments painted in brown. The curls on the right side of the head have been painted red; on the other side their surface has been blackened by the action of fire. The resemblance of this head to the one found on the site of the Mausoleum,

No. 44 (Newton, *Hist. Disc.*, II., p. 104, pl. 2), is so marked as to make it certain that they are both the work of the same school, if not of the same artist. The execution of the Priènè head is very masterly, all but the curls, which are roughly indicated; while those of the Mausoleum head are carefully wrought in spirals. Height, 1 ft. $4\frac{3}{4}$ in. (*Antiquities of Ionia*, Pt. IV., pl. 20, p. 34; Friederichs-Wolters, *Gipsabgüsse*, No. 1241.)

P. 2.—Iconic male head, which has been fitted on to a statue at the base of the neck. Only the left side of the face, including part of the right nostril and nearly all the right side of the mouth, are preserved. The right side and the back of the head behind the ear have been split off. The portrait represents a middle-aged man, closely shaven, and bald over the forehead; his hair is short and slightly waved; the lips are thin and compressed, with an expression of strong will; the chin broad, with a depression in the middle; the nose broad, widening towards the tip, which is broken away; the eye is deep set, the circle of the iris has been marked by red colour, of which there are still traces; the brow has been contracted. The features are finely modelled, and the work belongs to a good period. The portrait may represent one of the Diadochi, and bears some resemblance to one of the kings of Bithynia as represented on coins, but there is no trace of a diadem. The surface of the marble is discoloured, as if by fire. When found, this head was in three fragments. Height, 1 ft. $3\frac{1}{2}$ in. (*Antiquities of Ionia*, Pt. IV., pl. 20, p. 34.)

P. 3.—Head and bust of a young girl, which has been inserted in a socket on a statue, between the shoulders. The left side of the head above the eye, and the chin, have been broken away, and the neck has suffered on the left side. The surface of the marble generally is discoloured by the action of fire. In the eyes, traces of

red colour still remain in the iris. The hair is gathered under a coif, on which are parallel bands or ridges. Over the forehead are three rows of conventional curls formally arranged. On the left side of the bust is drapery. The back of the head, now wanting, has been of a separate piece of marble united by a cramp at the joint, which, with the cramp-hole, still remains. Height, 10 in.

P. 4.—Draped female figure; headless; the arms broken off above the elbow; the feet wanting. The body is clad in a talaric *chiton*, girt at the waist and fastened on both shoulders; underneath this is a garment of finer material, which covers the upper arms. The belt is pierced with holes for the attachment of some metallic ornament. This figure is of slim proportions; the breasts are those of a young girl; the drapery is simply and effectively treated; at the base of the neck is a socket for the insertion of the head. This statue was found broken into several pieces, and lying in a layer of charcoal, which showed that the roof of the temple had been destroyed by fire. Height, 4 ft. 3 in. (Antiquities of Ionia, Pt. IV., p. 31, fig. 16.)

P. 5.—Draped male torso, from shoulders to above knees. The neck has been inserted in a socket in the body. Of this torso, the head, legs, left arm, and right arm from above the elbow are wanting. It is clad in a *chiton*, over which is a mantle passing over the left shoulder and round the body obliquely from under the right arm. This figure probably stood on the right leg. The direction of the upper right arm indicates that the elbow was bent, and the hand at some distance from the right side. The left hand must have been gathering up the mantle on the left side, where there has been a joint. The hand has been attached to the body by a joint, at which a hole drilled in the marble shows that a dowel has been inserted. The drapery is rather heavy. The

surface of the marble is blackened in places, probably the effect of fire. The back of this figure has been cut away. Height, 3 ft. 6 in.

P. 6-11.—Fragments of a colossal female statue, which it may be presumed is the one of Athenè Polias mentioned by Pausanias (vii., 5, 4).

P. 6.—Left foot, cut off by a joint at the rise of the instep; at the edge of this joint the surface of the marble is raised and roughly tooled, in a direction parallel with the joint; a hole is drilled in this raised surface, and in the space between the great and second toe is another hole; some object in metal has been attached by rivets inserted in these two holes. Breadth, 1 ft. $2\frac{1}{2}$ in.; length, 1 foot. (Antiquities of Ionia, Pt. IV., p. 31, fig. 17. Rayet et Thomas, Milet et le Golfe Latmique, pl. 15, fig. 19).

P. 7.—Fragment of right foot, consisting of the great toe and base of the next two toes. This fragment is cut off by a joint from the rest of the foot. Breadth, 1 ft. 3 in.; length, 1 ft.

P. 8.—Upper right arm, composed of ninety fragments. Length, 4 ft. $0\frac{1}{2}$ in.; thickness, 1 ft. 7 in. (Antiquities of Ionia, Pt. IV., p. 31.)

P. 9.—Elbow of left arm.

P. 10.—Fragment of left arm.

P. 10*.—Fragment of arm.

P. 11.—Left hand; fingers and upper part of thumb wanting. Length, 1 ft. 8 in.; breadth, 1 ft. $5\frac{1}{2}$ in. (Antiquities of Ionia, pt. iv., p. 31.)

FRAGMENTS OF FRIEZE.

These fragments are for the most part hammer-dressed at the back, with a thickness varying from $2\frac{1}{2}$ in. to 6 in. The figures stand on a projecting ledge, below which the marble is wrought as a plain margin. This margin is $8\frac{3}{4}$

in. in height in the only slab (P. 23 *f*) on which it has been preserved entire. From the ledge to the top of the slab the height is 2 ft. 7½ in. on P. 21, the only slab which is entire in this respect. In P. 23 *f* the length of the ledge—which is complete—is 2 ft. 4¾ in. The joints are roughly finished, and apparently this frieze could not have formed part of the principal external Order of the temple. Among several conjectures may be mentioned one which regards this frieze as having decorated a balustrade in front of the statue of the goddess within the temple. (Rayet et Thomas, *Milet et le Golfe Latmique*, II., p. 21.) On the right side of P. 23 *i* is a slightly raised vertical border, which would be suitable for an internal decoration, as would also be the roughly-dressed surface on the left of P. 23 *h*.

P. 12.—Upper part of draped female figure down to below the waist, where it rises from the ground. The head of this figure is wanting; tresses of long hair fall on each side of the bosom; the right arm has been raised, but above the head only a small portion of the upper arm remains; the body is clad in a *chiton*, girt at the waist, with sleeves reaching half-way down the upper arm; the left arm has hung by the left side, but is wanting from near the shoulder. The breasts of this figure are imperfectly developed. This fragment closely resembles the figure of Gaea in one of the reliefs found at Pergamum, and now in the Museum of Berlin (see Overbeck, *Gr. Plastik*, 3rd ed., II., fig. 132B).

P. 13.—Group of two male figures, one of whom has been thrown down on rocky ground face downwards. The right knee of his antagonist presses down his left hip. With his right arm, of which the upper part only remains, he is seeking support. His head, right thigh, and left arm are wholly wanting. He has worn a *chlamys*, a portion of which hangs down in front over his chest.

His left arm has been drawn back, probably to thrust off his antagonist, of whom nothing remains but the right leg and thigh from below the hip. Height, 1 ft. $2\frac{1}{2}$ in.

P. 14.—A kneeling male figure, winged and with his lower extremities terminating in serpents. The right arm, now wanting, has been extended over his head, probably to avert a blow; a mantle is twisted round his left arm. On the left thigh and breast are three circular holes in a straight line, to which some object in metal has been attached, probably a spear. Though the head of this figure is wanting, the winged anguipede type shows that it represents a giant, and a study of the numerous other fragments of this frieze leads to the conclusion that the subject was a Gigantomachia, in which Athenè herself took a distinguished part. Height, 1 ft. 2 in. (Antiquities of Ionia, Pt. IV., pl. 19, p. 33; Rayet et Thomas, Milet et le Golfe Latmique, pl. 15, fig. 11; Overbeck, Gr. Plastik, 3rd ed., II., fig. 116e.)

P. 15.—A nude male figure kneeling on his right knee. He appears to have been thrown down by an adversary, standing over him on higher ground, who wears a garment fastened with a knot round the waist and passing over his left shoulder. As the arms of both figures and the legs of the one on a higher level are wanting, it is very difficult to make out the action of the group, but as part of a lion appears on the right, it may be inferred that the group has some reference to the subject of Dionysos striking down a giant. The head of the giant appears to be forced towards his right shoulder; on the left breast of the giant is a projection, which seems to be a paw of the lion. Height of group, 2 ft. $1\frac{3}{4}$ in. (Antiquities of Ionia, Pt. IV., pl. 19, p. 34; Overbeck, Gr. Plastik, 3rd ed., II., fig. 116d.)

P. 16.—Torso of a draped female figure, moving rapidly to the right, and clad in a talaric *chiton* with a flat girdle

below the breasts and a *himation* thrown over the left shoulder and arm, and wrapped round the right thigh. Her head, feet, right arm, and left arm from above the elbow are wanting. Height, 1 ft. 8 in. (Antiquities of Ionia, Pt. IV., pl. 19, p. 34; Rayet et Thomas, Milet et le Golfe Latmique, pl. 15, fig. 18; Overbeck, Gr. Plastik, 3rd ed., II., fig. 116c.)

P. 17.—A draped female figure moving rapidly to the right; the violence of her action is shown by the agitated folds of her drapery, which consists of a talaric *chiton*, over which is a mantle cast over both arms, the ends flying behind her. Her head, left hand and forearm nearly to the elbow, and right arm from the elbow are wanting. The feet wear sandals. Height, 1 ft. 11 in. (Antiquities of Ionia, Pt. IV., pl. 19, p. 34; Overbeck, Gr. Plastik, 3rd ed., II., fig. 116b.)

P. 18.—Female figure, probably Cybelè, seated on a lion who moves to the right; she wears a talaric *chiton*; a mantle, falling on the shoulders from the back of her head, is cast over her lap and hangs down on her left side. Both her arms, her right leg from below the knee, her left foot, head, and right shoulder are wanting. The fragment of a circular object held in her left arm and resting edgeways on the shoulder of the lion may represent a *tympanon*. The lion wants the head and neck, both forelegs, and the hindleg between the stifle and hough, also the back of the foot. Height, 2 ft. 1 in. (Rayet et Thomas, Milet et le Golfe Latmique, pl. 15, fig. 13; Overbeck, Gr. Plastik, 3rd ed., II., fig. 116f.)

P. 19.—Fragment of a nude male figure, falling to the right and wanting the head and both arms; his lower limbs are sunk in the ground like those of Kaineus in representations of the Centauromachia, such as in the frieze of Phigaleia (Museum Marbles, IV., pl. 4), and the frieze of the Theseion at Athens (see Museum Marbles, IX.,

pl. 19). Height, 10 inches. (Overbeck, Gr. Plastik, 3rd ed., II., p. 104.)

P. 20.—Fragment of a group representing Helios driving a car drawn by four horses. The god stands facing the spectator, clad in a talaric *chiton* girt with a broad band below the bosom; a mantle cast over the breast and left arm was probably fastened on the right shoulder. The right arm, extended horizontally behind, probably brandished a spear. His head, nearly the whole of both arms, and the right leg from above the knee are wanting. His horses are moving to the right at right angles to the direction in which the god is turned. Very little remains of the horses except the chest, body, and hindlegs of the third, and the hindlegs of the fourth. This group rests on a ledge, below which is a border rough-hewn. Height of group, 2 ft. 1 in. (Overbeck, Gr. Plastik, 3rd ed., II., fig. 116a, publishes this fragment as Helios in chariot drawn by three horses.)

P. 21.—Lower half of draped female figure rushing to the right; in front of her on the level of the shoulders is a wing, which must have belonged to the figure which she is following. She is clad in a talaric *chiton* over which a *diploïdion* falls as low as the hips. The right hip has been broken away. Of the upper part of the body nothing remains except a fragment of the left upper arm as low as the elbow. The direction of the right arm is shown by a projection on the marble; the hand may have held a spear attached to the slab by the two holes set obliquely to the level of the top of the slab. Height, 2 ft. 7½ in.

P. 22.—Group of a male figure, probably a giant, who has fallen, leaning on his left side and shield. On the left is the lap of a draped female (?) figure broken off above the ankles and below the hips; she is clad in a talaric *chiton* over which is cast a mantle; her knees are turned nearly to the front; this is probably a goddess. Of the

male figure, the head, right arm and shoulder, and right leg from the top of the thigh nearly to the ankle are wanting. Beside the great toe of his right foot is drilled a hole; the right leg has been bent. Below the ribs part of the left side and of the abdomen are wanting.

P. 23.—Fragments of nine figures from the frieze which cannot be connected as parts of groups. (a.) The first on the left is the body of a male figure to the front, broken away at the waist, and wanting the head, right arm, and left arm from below the elbow. His *chiton* has slipped off the right shoulder. The fingers of a right hand are shown pressing against his right ribs; this hand is probably that of a comrade supporting him from behind; close to the ends of the fingers is a round hole, in which a bronze weapon may have been inserted. Compare a group in the Phigaleian frieze (Museum Marbles, IV., pl. 14).

(b.) Torso of draped female figure, broken off above left knee; the head and body from the waist upwards half turned to the right; the head and neck, right leg and thigh, right arm nearly to the shoulder, and left arm from below the shoulder are wanting. The figure is clad in a *chiton* which clings to the body and is girt under the breast.

(c.) Fragment of a male figure, moving to the left. The head and neck, right arm, right hip, thigh and leg, left arm from below the shoulder, and left leg from above the knee are wanting. The right arm seems to have been raised; round the neck is twisted a *chlamys*, fastened on the right shoulder with a *fibula*.

(d.) Torso of male figure, falling over to the right and supported by his shield which he bears on his left arm and which rests edgeways on the ground; of this figure all that remains is the torso, from the base of the neck to the pelvis, and the left arm nearly to the wrist.

(e.) Fragment of figure kneeling on the right knee, from the waist to below the knees; wearing a *chiton*, girt at the waist and falling to near the knees. Half the right leg to below the knee and most of the left leg, which is bent, remain. It is probably a female figure.

(f.) Remains of a combat between two figures, mostly broken away. On the left a shield, seen edgewise, lies on the ground, resting obliquely against a rock; beside this has stood a figure, of whom only the right leg from knee to ankle and right foot remain. This figure seems to have been turned towards a draped figure who has fallen backwards to the right, and is supported with the left arm resting upon a helmet; the left hand, and parts of the left upper arm, right thigh, and drapery are all that remain. The helmet is hemispherical in form, with the lower rim bent outwards; in front is a triangular slit extending from the rim nearly to the crown.

(g.) Male figure, crouching with both knees bent and resting the left arm on the ground; he wears a cuirass with a double fringe of straps, and under it a *chiton*, which covers his right leg. The head, right arm, and most of the body, are wanting. On the left is the left leg of an antagonist who has overthrown him, and whose knee presses against his right hip. On the left arm of the fallen figure has been a shield, of which all that remains is the handle on the forearm. (Rayet et Thomas, Milet et le Golfe Latmique, pl. 15, fig. 16.)

(h.) Torso of female figure, turned to the front but moving to the right, with both arms extended. She wears a *chiton*, over which is a *diploïdion*, and a girdle from which a cross-band passes diagonally over the shoulders; between the breasts a circular disk is attached. (Rayet et Thomas, Milet et le Golfe Latmique, pl. 15, fig. 17.)

(i.) Torso of male figure to the front; from his left shoulder flies a *chlamys*. The head and neck, both arms from below the shoulders, the left leg and thigh from the

hip, and the right leg from halfway down the thigh are wanting. On the right of this fragment is a joint and a plain vertical border slightly raised from the ground of the relief. (Rayet et Thomas, *Milet et le Golfe Latmique*, pl. 15, fig. 12.)

P. 24.—Ionic capital from the peristyle of the Temple of Athenè Polias; one volute broken away on each side. (Antiquities of Ionia, Pt. IV., p. 21; restored in pl. 9.)

P. 25.—Square pedestal found in the Temenos of the Temple. On the front and back is sculptured in relief a floral ornament (*anthemion*) rising from a stem, out of which spring on either side acanthus leaves and spiral tendrils, terminating in half *anthemia*. This pattern is surmounted by a bold projecting moulding, corresponding to the abacus of a pilaster, below which is an ornament corresponding to the pulvinar and volute of an Ionic pilaster. On either return face of the pedestal is a floral ornament issuing from a stem, out of which spring acanthus leaves. On either side stands a Gryphon, with one paw raised and resting on the volute above the acanthus leaves. On the top of the pedestal are two deep sinkings, one of which is oblong, the other in shape something like a racket. These probably served as the support of some votive offering in metal. The sides of these sinkings are roughly hewn away, probably to enable some spoiler to detach the object which stood on the pedestal. Height, 3 ft. 6 in. by 4 ft. 0½ in. each way. (Antiquities of Ionia, Pt. IV., pl. 21, p. 34; Rayet et Thomas, *Milet et le Golfe Latmique*, pl. 17, figg. 4–5).

P. 26.—Fragment of volute from the capital of an Ionic column, similar to P. 24.

P. 27.—Ionic capital, from the Propylæum, Temenos of Athenè Polias. (Antiquities of Ionia, Pt. IV., p. 27.)

P. 28.—Capital of a pilaster ornamented on each of the four faces with varieties of the honeysuckle ornaments.

On the top of this capital are sinkings where the marble has been attached to some object placed above it. The upper moulding on one face of the pedestal has been broken away. Height, 2 ft. 6½ in. (Rayet et Thomas, *Milet et le Golfe Latmique*, pl. 17, fig. 6.)

P. 29.—Capital of a pilaster, from the Temple of Athenè Polias. In front is a floral ornament, and on the right return is the honeysuckle ornament, below which is a band of rosettes; on the right of this on a sunk face is engraved an inscription. Height, 1 ft. 2½ in. (*Antiquities of Ionia*, Pt. IV., p. 31; and *Anc. Greek Inscriptions in Brit. Mus.*, Pt. III., No. cccxxxix).

P. 30.—Fragments of capitals of *antæ*, Temenos of Athenè Polias. (*Antiquities of Ionia*, Pt. IV., p. 33, pl. 18; Rayet et Thomas, *Milet et le Golfe Latmique*, pl. 15, figg. 3–8.)

P. 31.—Fragments of corona of cornice from the roof and pediment of the Temple of Athenè Polias. The cornice of the pediment is ornamented with the honeysuckle pattern; on that of the roof lions' heads are arranged at intervals with honeysuckle pattern between. (*Antiquities of Ionia*, Pt. IV., pp. 28 and 32; Rayet et Thomas, *Milet et le Golfe Latmique*, pl. 16.)

P. 32.—Fragment of lacunar stone with enriched moulding.

P. 33.—Fragment, with enriched moulding.

P. 34.—Fragment, with a cornice, dentils and egg-moulding; probably from some base.

P. 35.—Fragment, with egg-moulding; probably from a base.

P. 36.—Stone from one of the *antæ* of the Temple of Athenè Polias, with an inscription recording the dedication of the temple by Alexander the Great, B.C. 334–29. On the right return is another inscription (for these inscriptions, see *Anc. Greek Inscriptions in Brit. Mus.*, Pt. III., Nos. ccxcix. and ccciii., a). Height, 1 ft. 7½ in.

PLATES ILLUSTRATIVE OF THE MAUSOLEUM.

On the north wall of this room are exhibited the following plates from Newton's 'History of Discoveries at Halicarnassus, Branchidæ, and Cnidus':—

No. 1.—Plan of Halikarnassos (Budrum), on the base of the Admiralty chart, No. 1606. (Newton, pl. I.)

No. 2.—View of Budrum from a tomb on the Theatre Hill. (Newton, *frontispiece*.)

No. 3.—View of the castle, Budrum, from the harbour. In the bastion near the sea may be seen four heads of lions from the Mausoleum, projecting from the wall. (Newton, pl. XXXIII.)

No. 4.—Plan of environs of the site of the Mausoleum. (Newton, pl. II.)

No. 5.—*Upper view*: Steps of the pyramid as found behind the northern Peribolos wall of the Mausoleum. One of the figures in this view is leaning on the upper course of this wall. *Lower view*: State of the excavation on the north side of the Mausoleum quadrangle before the discovery of the Peribolos wall, on which rested the garden wall seen on the right in this view. (Newton, pl. XI.)

No. 6.—Three views of sepulchral chambers on the south side of the Mausoleum. View of wall on the eastern side of the platform. (Newton, pl. XIV.)

No. 7.—Two views taken in the courtyard of the konak of Salik Bey, the headquarters of the expedition; the lions and other marbles from the Mausoleum, collected for shipment, are lying on the ground. (Newton, pl. XV.)

No. 8.—Two views of the great stone found at the foot of the western staircase of the Mausoleum. The *upper view* shows the inner face of this stone and the edge of

marble pavement on which it rested, below which is a drain leading from the interior of this building into the lower gallery on the west. (Newton, pl. VIII.)

No. 9.—Four views of the excavations on the east and south sides of the Mausoleum platform. In the “View of wall—south side of platform” in this plate, the conical hill at the foot of which the Mausoleum is built is seen in the distance beyond the flagstaff. (Newton, pl. XII.)

No. 10.—*Upper View*: The staircase leading down to the great stone at the western entrance into the basement of the Mausoleum. *Lower view*: The Peribolos wall on the north of the Mausoleum. (Newton, pl. VI.)

No. 11.—Plan of the site of the Mausoleum, with the positions of the Turkish houses built upon it marked in red. (Newton, pl. IV.)

No. 12.—Sections of the site of the Mausoleum. (Newton, pl. V.)

No. 13.—Alabaster vase, inscribed with the name of Xerxes in four languages, Persian, Median, Assyrian, and Egyptian. (Newton, pl. VII.)

PLATES ILLUSTRATIVE OF THE TEMPLE OF ATHENÈ POLIAS, PRIENÈ.

On the north wall of this room are also exhibited the following plates from the ‘Antiquities of Ionia,’ Pt. IV., published by the Society of Dilettanti:—

No. 14.—View of the remains of the Posticum, looking east. (Ant. Ion., pl. XVII.)

No. 15.—View of the Temple, looking east, showing the appearance of the Posticum after the site was cleared from the mass of fallen blocks which encumbered it. (Ant. Ion., pl. XIV.)

No. 16.—View of the remains of the Posticum, with the western stylobate. (Ant. Ion., pl. XVI.)

No. 17.—View of the cella of the Temple, from the Pronaos, looking west, and showing the position of the pedestal of the colossal statue. (Ant. Ion., pl. XV.)

No. 18.—General plan of the Temenos of the Temple. (Ant. Ion., pl. V.)

Nos. 19–20.—Sketch plans of portions of the city of Priènè, engraved from drawings made on the spot by Mr. Edward Falkener in 1845. (Ant. Ion., pls. II. and III.)

No. 21. Restored plan of the front elevation of the Temple. Of the conjectural frieze here inserted, no fragments were found. (Ant. Ion., pl. VII.)

No. 22.—Details of the Order of the Temple. (Ant. Ion., pl. IX.)

No. 23.—Perspective view of the Temple restored. (Ant. Ion., pl. I.)

No. 24.—Ground plan of the Temple, showing the position of the colossal statue in the cella. (Ant. Ion., pl. VI.)

